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A
Poetical Translation
OF THE
WORKS
OF
HORACE:

WITH THE
ORIGINAL TEXT,

AND

NOTES Collected from the best Latin
and French COMMENTATORS on that
AUTHOR.

By the Rev^d Mr. PHILIP FRANCIS,
Rector of *Skeyton* in *Norfolk*.

IN FOUR VOLUMES.

THE SECOND EDITION.

L O N D O N :

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W. Musgrave.



NOTES CONCERNING THE BELL TOWER
and French Commentators on that
Author.

By the Rev. Mr. Philip Francis,
Rector of St. John in Wyke.

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LONDON:
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MDCCLXXII.

THE
O D E S
O F
H O R A C E.

IN LATIN and ENGLISH.

WITH

CRITICAL NOTES collected from his best
LATIN and FRENCH COMMENTATORS.

*Musa dedit fidibus divos, puerosque Deorum,
Et pagilem victorem, & equum certamine primum,
Et juvenum curas, & libera vina referre.*

Arte Poeticâ.

V O L. I.

THE
O D E S
OF
H O R A T I U S

In Latin and English
as is to be
seen in the
original notes collected from his best
Latin and English commentators.

1784
By the Author of the
Ode on the Death of
the late King George the Third
and the Ode on the
Accession of King George the Fourth

T O T H E
R I G H T H O N O U R A B L E
L o r d N E W P O R T ,
L O R D H I G H C H A N C E L L O R
O F
I R E L A N D .

WHEN o'er the various Lyre your Horace
bends,

To Heroes, Kings and Gods, the Song ascends,
Leads the gay Dance, the social Bowl inspires,
Or fills the willing Heart with young Desires,
And while with kinder Beauties Lydia charms,
His Glycera with sweet coquetting warms.
The Great, the Brave, the Beautiful and Young,
While their lov'd Bard in pleasing Accent sung,
With grateful Pleasure bow'd the listning Ear,
And even the World's great Master deign'd to hear.

But, as the Poet more advanc'd in Age,
Maturer Wisdom moraliz'd his Page,
In which the laughing Muse, with careless Art,
Plays with the Passions, while she mends the Heart;
And may she not from You Protection claim?
Yours and the Muse's Office are the same,

For Satire, when employ'd in Virtue's Cause,
Is justly deem'd a Supplement of Laws.
When legal Villains injur'd Right oppress,
'Tis Yours, my Lord, to punish and redress;
Then waits the Muse to catch the guilty Name,
Affirm the just Decree, and give it down to Fame.

Nor yet o'er Vice alone her Power extends,
For true to Virtue, and to Virtue's Friends,
She views the Motives, whence those Actions rise,
That call us great, good, eloquent or wise,
Those noblest Motives of the Human Mind,
The Love of Virtue, and of Human Kind.
She marks the Senator in grave Debate,
Whose Patriot-Voice directs his Country's Fate;
Or on the sacred Bench with Pleasure sees
How Justice forms her unrevers'd Decrees;
Where each nice Reason is with Temper weigh'd,
Where NEWPORT, of his own good Heart afraid,
The prostrate Orphan's Cries with Caution hears,
And tremblingly accepts the Widow's Tears.

Let honest Satire guilty Crouds pursue,
And just Applause attend the worthy Few.
Then why, my Lord, refuse these grateful Lays,
That own they mean, nay venture too, to praise?
To your own Worth why this impatient Ear?
Why pant to merit, what you blush to hear?
But if the pleasing Theme's denied to me,
Yet still, my Lord, the public Voice is free.

THE PREFACE.

WHILE we read with Pleasure, many beautiful Imitations of this Author in his own Language, and are at the same time obliged to confess how unequal to their Original all Translations of him have proved, even when the whole Strength seems to have been employed upon single and favourite Odes, we shall be apt to conclude that his Beauties are almost peculiar to the Latin Tongue. But let us consider the Boldness and Copiousness of Expression, the Diversity and Harmony of Numbers in English; and we shall impute the Failure of his Translators to somewhat injudicious in their Design, or careless in their Execution, rather than to any personal Want of Abilities, or any Weakness in their Language; to the real Difficulty of the Work, not an Impossibility of executing it with Success.

INDEED it is hardly to be expected that any one Person shall ever be capable of following this great Poet with equal Spirit through all his Odes. Many of them are varied with Irony and Satire; Delicacy and Humour; Ease and Pleasantry. Some, though less spirited, were written (when Circumstances

stances of Time, Places, and Persons were strong upon him) in the first Heat of Imagination, and afterwards corrected, through a Length of Years, in the Coolness of Judgment. In others, he rises in full, poetical Dignity; sublime in Sentiments, bold in Allusions, and profuse of Figures; frugal of Words, curious in his Choice, and happily venturous in his Use of them: pure in Diction, animated in his Expressions, and harmonious in his Numbers; artful in the Plans of his Poems, regular in their Conduct, and happy in their Execution. Let us add what personally belongs to his Character, an open, unbounded Flattery to AUGUSTUS, in return, perhaps too grateful, for Obligations received, yet not without some Remains of a Passion for Liberty, which had early engaged him in its Cause, and, had he not been preserved by his Poetry, must have involved him in its Ruin. Surely the best Attempts to translate so various an Author, will require great Indulgence, and any tolerable Success may deserve it.

It would be a tedious and an ill-natured Labour to point out the Faults of former Versions of this Poet. Let us rather acknowledge, that there are excellent Lines in them, of which the present Translator hath taken as many as he could use upon his Plan, and wishes, for the sake of the Public, that they could be found to exceed an hundred.

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IN the Collection of Odes, usually called the Wits' Horace, there are many fine, but very distant Imitations, perhaps not inferior to their Originals. If any of them were intended for Translations, the Writers, however justly eminent in other Parts of their Characters, have injudiciously indulged themselves in a Wantonness of Imagination, and an Affectation of Wit, as opposite to the natural Simplicity of their Author, as to the Genius of Lyric Poetry.

IN the first Ages of Greece, the Lyric Muse was particularly appointed to celebrate the Praises of the Gods in their Festivals, where the noblest Precepts of Philosophy were enlivened by Music, and animated by the Language of Poetry. When we therefore consider its Origin and Institution, we may believe, that nothing could enter into its Compositions, but what was chaste and correct; awful and sublime; while it was employed in singing the Praises of Gods, and immortalizing the Actions of Men; in supporting the sacred Truths of Religion, and encouraging the Practice of moral Virtue; while Reason governed the Raptures, which a religious Enthusiasm inspired. Such was its proper, natural Character. But it soon lost this original Greatness, and became debased to every light Description of Love, Dances, Feasts, Gallantry and Wine. In this View it may be compared to one of its
first

first Masters, who descended (according to an Expression of *QUINTILIAN*) into Sports and Loves, although naturally formed to nobler Subjects.

YET this Alteration, although it lessened its natural Dignity, seems to have added to that pleasing Variety to which no other Compositions can pretend. And when the Skill and Experience of Persons, who first cultivated the different Kinds of Poems, gave to each Kind those Numbers, which seemed most proper for it; as Lyric Poetry had given birth to all sorts of Verse, so it preserved to itself all the Measures of which they are composed, the Pentameter alone excepted. Thus a Variety of Subjects is agreeably maintained by a Variation of Numbers, and they have both contributed to that free, unbounded Spirit, which forms its peculiar Character.

IN this Freedom of Spirit it disdains to mark the Transitions which preserve a Connexion in all other Writings; and which naturally conduct the Mind from one Thought to another. From whence it must often happen, that while a Translator is grammatically explaining his Author, and opening his Reasoning, that Genius and Manner which are Effects of an immediate, poetical Enthusiasm, shall be dissipated and enfeebled.

IT is very remarkable, that this Kind of Poetry should be the first that appeared in Rome, as it was the first known in Greece, and

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and that it should be used in the same Subjects by the ROMANS, while they had not yet any Correspondence with Greece, and her Learning. However it continued in almost its first Rudeness until the AUGUSTAN Age, when HORACE improved by reading and imitating the GRECIAN POETS, carried it at once to its Perfection, and, in the Judgment of QUINTILIAN, is almost the only Latin Lyric Poet worthy of being read.

If we should enquire into the State of Lyric Poetry among English Writers, we shall be obliged to confess that their Taste was early vitiated, and their Judgment unhappily misguided, by the too great Success of one Man of Wit, who first gave PINDAR's Name to a wild, irregular Kind of Versification, of which there is not one instance in PINDAR. All his Numbers are exact, and all his Strophes regular. But from the Authority of Mr. COWLEY, supported by an inconsiderate Imitation of some other eminent Writers, every Idler in Poetry, who hath not Strength or Industry sufficient to confine his Rhimes and Numbers to some constant Form, which alone can give them real Harmony, makes an Art of wandering, and then calls his Work a Pindaric Ode, in which, by the same Justness of Criticism, his Imagination is as wild and licentious, as his Numbers are loose and irregular.

To

To avoid this Fault, all the Measures in the following Translation are constantly maintained through each Ode, except in the *CARMEN SECULARE*. But it may be useless to excuse Particulars, when possibly the whole Poem, in its present Form, may be condemned. Yet by Foreigners it has been called Mr. SANADON's Master-piece; and since the Odes of HORACE are certainly not in that Order in which they were written, it has been esteemed an uncommon Proof of his critical Sagacity, to have reconciled in one Whole so many broken Parts, that have so long perplexed the best Commentators. But if Mr. SANADON be not able to defend his own Scheme, no single Opinion can support him; or if he has not indisputably proved it, we may be bold to say, that it was only capable of a conjectural Probability, and then nothing more can be reasonably expected.

ALTHOUGH it was impossible to preserve our Author's Measures, yet the Form of his Strophes hath been often imitated, and in general there will be found a greater Number of different Stanzas in the Translation than the Original. One Advantage there is peculiar to English Stanzas, that some of them have a natural Ease and Fluency; others seem formed for Humour and Pleasantry; while a third Kind hath a Tone of Dignity and Solemnity proper for sublimer Subjects.

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Subjects. Thus the Measures and Form of the Stanza will often shew the Design and Cast of the Ode.

IN the Translation it hath not only been endeavour'd to give the Poet's general Meaning, but to preserve that Force of Expression in which his peculiar Happiness consists, and that Boldness of Epithets, for which one of his Commentators calls him Wonderful, and almost Divine. Many Odes, especially in the first Book, have little more than Choice of Words and Harmony of Numbers to make them not unworthy of their Author; and although these were really the most difficult Parts of the Translation, yet they must appear least entertaining to an English Reader, and may perhaps prejudice him against the Whole. In the usual manner of Paraphrase it had not been impossible to have given them more Spirit by enlarging the Poet's Design, and adding to his Thoughts; but however hardy the Translator may seem by his present, adventurous Undertaking, this was a Presumption of which he was very little capable.

THE Method of explaining the Classics by similar Passages from each other hath been generally esteemed, if it be not used too frequently, or with an Affectation of Learning. But as these Quotations would have here been useless in their Originals to an English Reader, He is oblig'd for all the Translations,

tions, marked with the Letter D, to the Reverend Mr. DUNKIN.

WHILE the Translator with pleasure acknowledges many Civilities received, and some from Persons of highest Distinction, in the Course of this Work, He thinks Himself engaged particularly to mention the Friendship of this Gentleman. His uncommon Genius, and extensive Abilities in all Parts of polite Literature do not need a Character here ; but his chearful and ready Assistance in all difficult Passages ; his free and manly Spirit of correcting, his giving the Reputation of his Name to this almost desperate Undertaking, by owning a large Number of Odes translated by Him, are Instances of Friendship, which it is Pride and Gratitude to acknowledge.

BUT whatever may be the Defects or Merit of the Translation, the Notes must certainly be valuable ; at least, if they have been chosen with Judgment in any Degree proportioned to the Labour of collecting them : Some original Notes there are, but the Number is not considerable. The rest are given with all possible Exactness, to their different Authors ; and as Collections of this kind are usually tedious and heavy, the Geography of Countries, History of Persons, and Mythology of Gods, which every common Dictionary can supply, are here omitted ; and to avoid being engaged in the various Conjectures,

The P R E F A C E.

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Conjectures, and learned Disputes of Commentators, the difficult Passages are explained in that Sense alone which seemed most poetical and most natural.

IN our Search after Truth, it is useless to know the Mistakes of others; and besides the disagreeable Employment of transcribing the Language of Critics in their very uncassical Treatment of each other, a Warmth of Assertion, a Speciousness of Arguments, a Weight of Quotations, an Authority of Names, and an Appearance of Probability, might well perplex a Reader's Judgment, or throw a Darkness and Confusion into what was originally clear and open. In some Instances however, when the Sense has been really doubtful, the different Opinions are fairly shewn, and a tacit Appeal made to the Reader to determine for himself, even against the present Translator.

It was esteemed a necessary Labour to consider the Text with the Criticism of a Grammarian in View to the Purity of the Latin Tongue, and with the Care of an Editor in comparing the various Lectiōs of Manuscripts and Editions. Such a Study is very little entertaining, but it often clears up Difficulties that have perplexed the best Interpreters; it preserves us from authorising unknown Words; receiving defective Constructions for Elegancies, and Barbarisms for Beauties. All Corrections in the present Edition

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Edition are to be found in Manuscripts of best Authority, collated by the most accurate Editors, particularly Doctor BENTLEY, and Mr. CUNINGHAM. To the first of these Gentlemen we are obliged, not only for his learned Industry, but for some conjectural Emendations, which no Critic of a less daring Spirit could have attempted. To Mr. CUNINGHAM we are indebted for many valuable Instances of Sagacity, yet with a Criticism so severe, as if it were intended rather to correct Dr. BENTLEY than HORACE. Where they agree, we may be almost assured that there is no Possibility of doubting.

A CARE near to this was to correct the Stops, which are therefore altered in numberless Places ; for although every Reader hath a Right to point an ancient Author as he pleases, since the Art of Punctuation, if it may be so called, is of modern Invention, yet great Exactness is required when it is intended for public Use. How the present Edition hath succeeded in this, or in any other Instance, is entirely submitted to the Judgment of the Public, since the Translator holds for a Maxim an Observation of ARISTOTLE, that the Public judge better in Music and Poetry than particular Persons, for every one remarks something, and all remark the Whole.

Q. Horati

Q. *Horatii Flacci*

C A R M I N A.

T H E

O D E S

O F

H O R A C E.

V O L. I.

Q. HORATII FLACCI
CARMINUM
LIBER PRIMUS.

ODE I. *Ad MÆCENATEM.*

MÆCENAS atavis edite regibus,
O & præsidium & dulce decus meum :
Sunt quos curriculo pulverem Olympicum
Collegisse juvat ; metaque fervidis
Evitata rotis, palmaque nobilis
Terrarum dominos evehit ad Deos.

Hunc,

The Word Ode was not introduced into the Latin Tongue until the third or fourth Century, and was then first used to signify any Pieces of Lyric Poetry. The Grammarians, perceiving that Horace has more than once used the Word *Carmen* to signify this kind of Poetry, have not scrupled to place it at the Head of his Odes, although there be not any Probability that he designed to make it their general Title.

SANADON.

There is nothing in this Ode which can ascertain the Time in which it was written ; but it stands as a Dedication of the Poet's Works to his Patron Mæcenas. The principal Beauty of it consists in the Variety of the Style ; yet Sanadon thinks that the same Thought returns too often in almost the same Expression, *Evehit ad Deos — Dis miscet superis — Ferjam sidera vertice.*

Verf. 1. *Mæcenas.* Caius Cilnius Mæcenas is distinguished in the Roman History, by being so many Years the Favourite of Augustus ; yet he is the more famous by the Protection and Encouragement which he gave to Men of Genius and Letters. To him the present World is greatly indebted for all the Wit and Learning of the Augustan Age ; and even at this Day the Name of Mæcenas is a Title not unworthy of Persons of the noblest Character, who know, like him, to animate the Spirit of Emulation among Writers by their Favour and Generosity.

SANADON.

THE FIRST
B O O K
OF THE
ODES of HORACE.

ODE I. To MÆCENAS.

Thou, whose Birth illustrious springs
From fair Etruria's ancient Kings,
Mæcenas, to whose Guardian Name,
I owe my Fortune and my Fame;
In Clouds th' Olympic Dust to roll,
To turn with kindling Wheels the Goal,
And gain the Palm, victorious Prize,
Exalts a Mortal to the Skies.

This

His Character is thus finely drawn by Vell. Paternulus; *Vir, ubi
vigiliam exigeret, sane exsomnis, providens atque agendi sciens. Simul
vero aliquid ex negotio remitti posset, otio ac mollioris pœne ultra suum
fluens*: When Business required his Attention, he was perfectly
sleepless, provident and skillful in all its Forms. But, as soon as he
could disengage himself, he dissolved in Luxury and Idleness, almost
beyond the Softness of Women.

The learned Reader may see the Proofs of his Descent from the
Kings of Etruria in the following Quotations. *Mæcenas eques Etrusco
sanguine Regum.* Proper.—*Mæcenas atavis regibus ortus eques,
patritius.*—*Cui sceptris celebratum nomen Etruscis.* Sil. Italicus.

6. *Terrarum dominos.*] *Exalts the Lords of Earth to Heaven.* The
French Translators construe it, *Exalts the Victor to the Gods who are
Lords of Earth*; But, besides the violent Transposition of the
Words, there seems to be very little less than an Anticlimax, that
figure of modern Invention, in calling the Gods *Lords of Earth*.

4 Q. HORATII FLACCI CARMINUM Lib. I.

Hunc, si mobilium turba Quiritium
 Certat tergemini tollere honoribus ;
 Illum, si proprio condidit horreo
 Quidquam de Libycis verritur areis ;
 Gaudentem patrios findere sarculo
 Agros ; Attalicis conditionibus
 Nunquam dimoveas, ut trabe Cypriâ
 Myrtoum, pavidus nauta, secet mare.
 Luctantem Icaris fluctibus Africum
 Mercator metuens, otium & oppidi
 Laudat rura sui : mox reficit rates
 Quassas, indocilis pauperiem pati.
 Est qui nec veteris pocula Massici,
 Nec partem solido demere de die

10

15

20

Spernit,

The Victors in the Olympic Games were honoured with Statues, had the first Seats in all Assemblies, and were entertained at the public Expence.

7. *Hunc, si mobilium.*] In the six following Lines, if we understand three different Characters of Ambition, Avarice, and a Country-Life, we shall find a beautiful Variety in the Sense of the Poet. On the contrary, if we make *Illum* agree with *Gaudentem*, we shall not only give two Passions to the same Person, but two Passions not frequently found together : An Avarice of Hoarding, and a Chearfulness of Labour. For it is hardly conceiveable, that the Covetousness which would collect all the Corn of Africa, can be united with the Moderation of him, whose whole Pleasure is the Cultivation of his Estate.

Hunc *si*, &c. represents a Man whose Ambition aims at the highest Employments in the State ; *Illum* *si*, gives us an Image of a rich and covetous Corn-Factor ; and *Gaudentem* is the Picture of a Country-Farmer, who neither desires Riches, nor Honours, but is chearfully employed in the Cultivation of his Lands.

The Poet here describes the various Conditions of Life, but without any Intention of comparing them, or determining which is really most eligible. It is sufficient, to the Design of the Ode, to prove that Men have very different Sentiments concerning Happiness, but when once their Choice is fixed, it were in vain to propose to them a Change of the prevailing Passion, or the Use of other Means for the Gratification of it, than what they have already embraced.

GLARIANUS, DACIER.

That

20.
Hours,

Od. I. THE ODES OF HORACE.

5

This Man, to Honours rais'd supreme,
By Rome's inconstant, loud Acclaim ;
Another, if from Lybia's Plain
He stores his private Barn with Grain ;
A Third, who with unceasing Toil
Plows chearful his paternal Soil ;
While in their several Wishes blest,
Not all the Wealth by Kings possess'd,
Shall tempt, with fearful Souls, to brave
The Terrors of the foamy Wave.

When loud the Winds and Billows wage
Wild War with elemental Rage,
The Merchant praises the Retreat,
The Quiet of his rural Seat ;
Yet, Want untutor'd to sustain,
Soon rigs his shatter'd Bark again.

No mean Delights possess his Soul,
Who crowns with generous Wine his Bowl ;

Whose

That this is the whole Intention of the Ode will further appear,
if we consider it, as it seems to be, an Imitation of Pindar, in the
following beautiful Passage :

Αἰλλοπόδων μὲν τινὰς εὐφραίνουσιν ἵππων τιμὰὶ καὶ σίφανοι·
τοὺς δ' ἐν πολυχρύσοις θαλαμοῖς βιοτά.
τέρπεται δὲ καὶ τις ἐπ' οἴδμ' ἄλιον
ναὶ θαῶν σῶς διατείχων.

The blooming Honours, Crowns, which grace
The Coursers in th' Olympic Race,
Tempestuous rushing to the Goal,
With Rapture fill the Victor's Soul.
Some with luxurious Joy behold
The festal Bed emblaz'd with Gold,
While others triumph, safe to guide
Their Gallies bounding through the foamy Tide.

D.

20. *Nec partem.*] The solid Day was an entire Day of twelve
Hours. The Romans seldom eat, (at least they had no regular
Meal)

6 Q. HORATII FLACCI CARMINUM Lib. I.

Spernit, nunc viridi membra sub arbuto
 Stratus, nunc ad aquæ lene caput sacræ.
 Multos castra juvant, & lituo tubæ
 Permistus sonitus, bellaque matribus
 Detestata. Manet sub Jove frigido
 Venator, teneræ conjugis immemor;
 Seu visa est catulis cerva fidelibus,
 Seu rupit teretes Marsus aper plagas.
 Me doctarum ederæ præmia frontium
 Dis miscent superis; me gelidum nemus,
 Nympharumque leves cum Satyris chori
 Secernunt populo; si neque tibus
 Euterpe cohibet, nec Polyhymnia
 Lesboum refugit tendere barbiton.

25

30

Quod

Meal) until Evening, and the Voluptuary is here said to take away from the solid Day, (perhaps from the Business and Sobriety of it) by beginning his Feasts before Sun-set.

CRUQUUS.

25. *Sub Jove frigido.*] In the Language of Poetry, among the Greeks and Romans, Jupiter often signifies the Air, and the Translator hath here ventured the Expression in English.

The Hunter is described thus eager in Pursuit of his Game, whatever might be his Success: Whether the Hind be in View, or, according to the modern Hunting Language, in *Prime*, so that he may be assured of taking her; or whether the Boar hath broken through the Toils, and escaped.

30. *Dis miscent superis.*] They who had been crowned with Ivy in the Disputes of Learning and Poetry are here said to join the Society of the Gods; a Manner of Expression very usual, among the Greeks and Latins, for any eminent Degree of Happiness.

DAC

31. *Satyris chori.*] The Satyrs are always represented dancing. They were mere Creatures of the Imagination, and although extremely deformed, are always found in the most amiable, poetical Societies, perhaps to shew us how essential a strong Imagination is to form the Character of a Poet. The Ancients were persuaded, that they

had a
 Jest

32.
 the M
 Croud

Whose early Revels are begun,
Ere half the Course of Day be run;
At some soft-flowing Fountain's Head,
Or in the Shade his Limbs are spread.

Others in tented Fields rejoice,
The Trumpet-Sound, the Clarion-Voice:
While the pale Mother's Fears detest
Those Wars, which charm a Soldier's Breast.

The Hunter, chill'd by midnight Jove,
Forgets his tender, wedded Love,
Whether his faithful Hounds pursue,
And hold the bounding Hind in View;
Whether the Boar, fierce-foaming, foils
The Chace, and breaks the spreading Toils.

Be mine the Ivy, fair Reward,
Which blissful crowns th' immortal Bard;
Be mine, amid the breezy Grove,
In sacred Solitude to rove;
To see the Nymphs and Satyrs bound,
Light-dancing through the mazy Round,
While all the tuneful Sisters join
Their various Harmony divine.
But if you rank me with the Choir,
Who tun'd with Art the Græcian Lyre,

B 4

Swift

had a profound universal Knowledge, and that even their Sports and
Jests had something mysterious in them.

Dac.

32. *Secernunt populo.*] That easy Solitude, which Poetry and
the Muses love, far from the Business and Impertinence of the
Croud.

Quòd si me lyricis vatibus inferes,
Sublimi feriam fidera vertice.

35

35. *Quòd si.*] This Conclusion is wrought with a very bold, yet delicate Flattery. The Poet, separated from the Vulgar by the Favour of the Muses; equalled to the great Alcæus; introduced into the Sacred Groves, and admitted to the Assemblies of the rural Gods and Goddeses, yet aspires to something more elevated. - He still wishes for

ODE II. *Ad* AUG. CÆSAREM.

JAM fatis terris nivis, atque diræ
Grandinis misit Pater, & rubente
Dextrâ sacras jaculatus arces
Terruit urbem;

Terruit

All the elder Commentators agree that this Ode was written in compliment to Augustus, upon the Prodigies which appeared immediately after the Death of Julius Cæsar; not considering, that Horace was then at Athens, and that he afterwards engaged himself in the Party of Brutus, in whose Camp, it is very little probable, that he should address the Gods for the Preservation of Octavius, and for Vengeance upon the Persons who killed the Dictator.

Sensible of these and other Difficulties, Mr. Dacier would persuade us, that Horace wrote this Ode fifteen Years after the Dictator's Death; that he formed it in manner of a Prophecy, as it is easy to write in the prophetic Spirit upon past Actions; and that he placed it thus early in his Works, to insinuate to Augustus, that it was really written at the time when Cæsar was put to death. Thus He might endeavour to convince that Prince, how soon He acknowledged the Justice of his Cause, and efface any dangerous Impressions which might yet remain upon his Mind from a Remembrance that he had been once engaged in the Republican Party.

This Conjecture must suppose such Weakness in Augustus, in being so easily deceived, and such Meanness in Horace, in attempting so low an Artifice, that it is equally injurious to the Prince, as to the Poet, who had the Honour of living with this Master of the World in a Familiarity which was clear from all little Jealousies and Suspensions.

As this conjectural Criticism lies open to numberless Objections, we are obliged to Mr. Sanaden for a Piece of History which very happily explains many particular Passages in the Ode, irreconcilable by any

Swift to the noblest Heights of Fame,
Shall rise thy POET's deathless Name.

for the Judgment of Mæcenas to rank him with the Græcian Lyric Poets, and to fix the Seal of Immortality to his Glory. And although Poets are usually thought Flatterers by Profession, yet here the Flattery is much softened by the Character, which Mæcenas had in the learned World, by his Writings both in Verse and Prose.

SAN.

ODE II. To AUGUSTUS.

Enough of Snow, and Hail, th' immortal Sire
Hath pour'd tempestuous; while his Thunders dire,
With red right Arm at his own Temples hurl'd,
With Fear and Horror shook the guilty World,

Left

any other Scheme, and more naturally accounts for the Design and Intention of the whole.

Octavius received the Sur-name of Augustus the 17th of January, in the Year of Rome 727, and the Night following happened an uncommon Inundation of the Tiber. *Quum Augusti cognomen accepisset eâ ipsâ nocte Tiberis exundans ita omnia qua in plano jacerent Romæ loca replevit, ut navigabilis esset.* DION. He had, some time before, made an Offer of resigning the Government to the Senate, and told them, in his Speech on that occasion, that he never intended to hold the sovereign Authority, nor had received it with any other view than to revenge the Murder of Cæsar, and to deliver Rome from the continual Calamities to which it was exposed: *Re ipsâ perspicitis me ab initio nequaquam potentiam aliquam animo propositam habuisse; sed hoc vere cupivisse, ut patris mei misere interfecti cadem ulciscerer, Urbemque magnis & continentibus malis liberarem.* DION. l. 53. These two Events gave rise to this Ode, in which the Poet intends nothing less than to engage Augustus to resign the sovereign Power, and at the same time pays no mean Compliment to his Patron Mæcenas, by whose Advice he held it.

SAN.

Verf. 1. *Jam satis.*] These four Strophes are wrought with a great deal of natural Terroure, and although Dion doth not mention the Circumstances of Hail and Snow in his Account of the Inundation, yet are they not improbable, at least they are very poetical Ornaments of it.

SAN.

2. *Rubente dextrâ.*] Horace alludes to a superstitious Opinion of the

10 Q. HORATII FLACCI CARMINUM Lib. 1.

Terruit gentes, grave ne rediret
Sæculum Pyrrhæ, nova monstra questæ:
Omne cùm Proteus pecus egit altos

Visere montes ;

Piscium & summâ genus hæsit ulmo,
Nota quæ sedes fuerat palumbis,
Et superjecto pavidæ natârunt

Æquore damæ.

Vidimus flavum Tiberim, retortis
Littore Etrusco violenter undis,
Ire dejectum monumenta regis,

Templaque Vestæ ;

Ilia dum se nimium querenti
Jactat ultorem, vagus & sinistra
Labitur ripâ, Jove non probante, u-
xorius amnis :

Audiet

the Ancients, who believed that Thunders, which portended any Revolution in a State, were more enflamed than any other, as they fancied that the Lightnings of Jupiter were red and fiery ; those of the other Gods pale and dark.

CRUQ.

13. *Retortis littore Etrusco.*] The Tiber discharges itself into the Tuscan Sea, which being swollen by Tempests and a prodigious Fall of Snow and Hail, (the Wind at the same time blowing up the Channel) made the River flow backward *retorquere* against its natural Course. The *Littus Etruscum* means the Shores of the Tuscan Sea, into which the Tiber should regularly flow, and from whence it turned upward to its Fountain-Head.

CRUQ. SAN.

17. *Ilia.*] Ilia was Mother of Romulus by Mars, and being buried on the Banks of the Anio, her Ashes were carried away into the Tiber, from whence the Poets feigned that she was married to that River.

ANCIENT COMMENTATOR.

Nimium

Left Pyrrha's Age return, with plaintive Cries
Who saw the Deep with new-born Wonders rise;
When to the Mountain-Summit Proteus drove
His Sea-born Herd, and where the Wood-land Dove
Late perch'd, his wonted Seat, the scaly Brood
Entangled hung upon the topmost Wood,
And every timorous Native of the Plain
High-floating swam amid the boundless Main.

We saw, push'd backward to his native Source,
The yellow Tiber roll his rapid Course,
With impious Ruin threatning Vesta's Fane,
And the great Monuments of Numia's Reign;
With Grief and Rage while Ilia's Bosom glows,
Boastful, for her Revenge, his Waters rose,
But now, th' uxorious River glides away,
So Jove commands, smooth-winding to the Sea:

B 6

And

Nimium querenti.] Augustus had told the Senate, that he accepted the sovereign Power only to revenge the Murder of Cæsar; but the Tiber, says the Poet, seemed willing to continue that Vengeance, nor thought he could accomplish it, but by the total Destruction of Rome: This he attempted in compliance with his Wife's Resentments; but as there was an equal Excess in his Uxoriousness, and in her Complaints, Jupiter equally disapproves of them, nor will suffer him to partake of that Glory, which he reserved for Augustus in revenging the Death of Cæsar.

SAN.

18. *Sinistrâ ripâ.*] Rome was situated on the left Side of the Tiber, and as that Shore was lower than the Tuscan, it was more exposed to an Inundation.

SAN.

19. *Labitur.*] After the Poet hath painted the Tiber in all the Terrours and Rapidity of an Inundation, he makes use of a Word, which expresses a smooth and imperceptible Motion. By this Opposition, and by the Feebleness of the Words *Vagus* and *Labitur*, he would insinuate how weak the Efforts even of a God must prove, when he attempts to rob Augustus of that Glory, which Jupiter had reserved for him, in appointing him to be the sole Avenger of Cæsar.

SAN.

12 Q. HORATII FLACCI CARMINUM Lib. I.

Audiet cives acuisse ferrum,
Quo graves Persæ meliùs perirent :
Audiet pugnas, vitio parentum

Rara juvenus.

Quem vocet divùm populus ruentis

Imperî rebus? prece quâ fatigent

Virgines sanctæ minùs audientem

Carmina Vestam?

Cui dabit partes scelus expiandi

Jupiter? tandem venias, precamur,

Nube candentes humeros amictus

Augur Apollo :

Sive

21. *Audiet cives.*] Some Commentators have struck out this Strophe, as a kind of irregular, poetical Rapture; and others have laboured (although very unsuccessfully) to find its Connexion with the rest of the Ode.

The Poet tells us, that the Death of Cæsar is fully revenged; that Jupiter is satisfied; that he will not permit the Tiber to commit any other Mischiefs; but still the Commonwealth lies in Ruins, and requires some great Restorer: Thus he insinuates, that Augustus ought not to resign the sovereign Authority, until the Republic had recovered from the Miseries of the Civil War, and particularly until he had restored the Number of her Citizens, which was greatly lessened by thirty Years War. This he afterwards did by many Laws, particularly the Julian Law for the Encouragement of Matrimony.

SAN.

22. *Graves Persæ.*] The Romans had always the strongest Resentments of the Defeat of Crassus and Anthony, by the Parthians, who are therefore mentioned here with Epithets of Terror.

TORRENTIUS.

25. *Ruentis Imperî.*] This relates to the Remarks on the 21st Line. The Empire is in a ruinous Condition, and requireth some great Supporter.

27. *Minus audientem.*] Julius Cæsar was not only Pontifex Maximus, but particularly the Priest of Vesta, when he was killed.

—MENS

And yet, less numerous by their Parents' Crimes,
Our Sons shall hear, shall hear to latest Times,
Of Roman Arms with civil Gore embu'd,
Which better had the Persian Foe subdu'd.

Whom of her Guardian Gods, what pitying Pow'r,
To raise her sinking State shall Rome implore ?
Shall her own hallow'd Virgins' earnest Pray'r
Harmonious charm offended Vesta's Ear ?
To whom shall Jove assign to purge away
The guilty Deed ? Appear thou God of Day,
But gracious veil thy Shoulders beamy-bright,
Oh veil in Clouds th' unsufferable Light :

Or

*Meus ille fuit, meus ille sacerdos,
Sacrilegæ telis me petiere manus.*

OVID. 3. Fast.

Cæsar was mine, my sacred Priest was He,
Through Him your impious Weapons wounded me. D.

The more therefore that Vesta interest'd herself in revenging the
Death of Cæsar, the more ought she to be angry with the Romans,
if they permitted Augustus (the great Avenger of that Death) to
resign his Government of the Republic. SAN.

29. *Cui dabit partes.*] This is a new Reason, which ought to en-
gage Augustus to retain the supreme Power, as if he alone were
capable of appeasing the Wrath of Jupiter for the impious Murder
of Cæsar, which is strongly expressed by the Word *scelus*.

SAN.

31. *Nube candentes.*] The Gods, when they were pleased to mani-
fest themselves to Mortals, were always, in poetical Imagery, cleath-
ed with Clouds ; but the Description here is of peculiar Beauty,
where the Poet intreats the God of Light to hide the excessive Splen-
dours of his Presence ; and he is introduced by a Flattery very plea-
sing to Augustus, who was willing to be thought his Son, which his
Mother Attia very constantly affirmed.

There are some ancient Medals and Statues, which shew a kind
of floating Vestment thrown over the Shoulders of this God. Petro-
nius, describing a fine silken Robe, boldly calls it, a woven Wind,
textilem ventum, and a linen Cloud, *nebulam lineam*.

14 Q. HORATII FLACCI CARMINUM Lib. 1.

Sive tu mavis, Erycina ridens,
 Quam Jocus circumvolat, & Cupido :
 Sive neglectum genus, & nepotes
 Respicis auctor,
 Heu, nimis longo satiate ludo !
 Quem juvat clamor, galeæque leves,
 Acer & Marfi peditis cruentum
 Vultus in hostem :
 Sive mutatâ juvenem figura,
 Ales in terris imitaris, almæ
 Filius Maiæ, patiens vocari
 Cæsaris ultor.

Serus

33. *Erycina.*] The Poet addresseth himself to Venus because she was Mother of Æneas, from whom Cæsar was descended; yet is there a particular Delicacy in calling her Erycina, because Æneas had brought a Statue of that Goddess from Sicily to Italy. She had a Number of Women consecrated to her in her Temple upon Mount Eryx in Sicily, who enriched her Treasury by public Prostitution.

SAN.

36. *Respicis.*] When the Gods turned their Eyes towards their Worshipers, it was a Sign of their Favour and Protection, as the contrary, of their Anger and Displeasure. Thus Mercury was called Malevolus, or Malign, because two Statues which were erected to him in the Merchants Street at Rome, were placed in such a manner, that they did not look towards any of the Shops.

CRUQ. DAC.

Auctor.] Romulus, the Founder of the Roman Empire, was the Son of Mars; from whence the God is here called *Auctor*. These two Pictures of Mars and Venus are perfectly beautiful, if we view them separately; yet their Beauties will appear more strongly, when they are set in Opposition to each other.

SAN.

37. *Ludo.*] The Civil Wars between Cæsar and Pompey are called in another Ode, *The Sport of Fortune, Ludum Fortunæ*. Lycophron improving upon this Image of Horace, describes Mars, *cruentis passum præliis*. Carnage and Blood are the Diversion and Food of the God of War.

SAN.

39. *Marfi peditis.*] The usual Reading has been *Mauri*; but the Africans

Africans

Or may we rather thy Protection claim,
 Sicilian Venus, Laughter-loving Dame,
 Round whom gay Jocus, and the God of Love,
 Wave the light Wing, and hovering playful rove?
 Or whom the polish'd Helm, the Noise of Arms,
 And the fierce Soldier's Frown with Transport warms,
 Parent of Rome, amid the Rage of Fight
 Stated with Scenes of Blood, thy stern Delight!
 Hither at length thine Aspect gracious bend,
 And powerful thy neglected Race defend:
 Or Thou, fair Maia's winged Son, appear,
 And mortal Shape, in Prime of Manhood, wear;
 Declar'd the Guardian of th' imperial State,
 Divine Avenger of great Cæsar's Fate:

Oh

Africans were never remarkable for their Courage; and on the contrary, the Marſi were the beſt Infantry in the Roman Armies. From whence came the Proverb, *Neque de Marſis, neque ſine Marſis triumphum agi poſſe*. We can neither triumph over the Marſi, nor without them.

LE FEVRE, BENTLEY, SAN.

41. *Juvenem*.] Salluſt calls Julius Cæſar, *Adoleſcentulus*, when he was thirty-fix Years old; the ſame Age in which Horace here calls Auguſtus, *Juvenem*. In a Medal of the Emperor Commodus, he is ſtyled *Juvenis* at the Age of thirty-five; and Varro divides the Age of Man in almoſt the ſame manner. *Puer* to fifteen, *Adoleſcens* to thirty, and *Juvenis* to five and forty. He tells us, this laſt Word is derived from *Juware*, as if this Age were capable of rendering the moſt conſiderable Services to the Republic.

SAN.

As the Word Youth in Engliſh has a very different Acceptation, the Tranſlator was obliged to change it for a Phraſe, which may perhaps better expreſs the Age of Auguſtus, and the Senſe of Horace.

44. *Cæſaris ultor*.] This riſes very naturally from the Speech of Auguſtus to the Senate; beſides that he loved to be called the Re-
 venger of Cæſar.

SAN.

16 Q. HORATII FLACCI CARMINUM Lib. 1

Serus in cœlum redeas, diûque
Lætus interfis populo Quirini;
Néve te nostris vitiis iniquum

Ocyor aura

Tollat. Hic magnos potiùs triumphos,
Hic ames dici pater, atque princeps;
Neu finas Medos equitare inultos,
Te duce, Cæsar.

45. *Serus in cœlum redeas.*] This Expression is tender and noble. It is particularly happy, since it may be equally applied to Mercury, who was to return to Heaven, as to his native Country; and to Augustus, who being a Descendant of Venus, might be supposed to have come from Heaven.

49. *Magnos triumphos.*] Augustus, in the Month of August 725, had triumphed three Days. The first for the Defeat of the Pannonians and Dalmatii; the second for the Battle of Actium; the last for the Reduction of Ægypt.

50. *Pater.*] Some Medals of Augustus call him *Pater*, and some *Pater Patriæ*, and probably these were very different Titles. Perhaps *Pater* alone, might signify *Pater Imperii Romani*, or *Pater Orbis*, as Ovid calls Augustus.

Princeps.] Ten Days before Octavius obtained the Surname of Augustus, the Senate had given him the Title of Prince, and with it the Government of the Republic for ten Years. Many before Him had been called Princes of the Senate, but no Person had ever been styled Prince, as if he alone were Prince of the Republic and the Roman People; or, as Pliny expresseth it, *Princeps Terrarum*.

51. *Medos.*]

h late return to Heav'n, and may thy Reign
 With lengthen'd Blessings fill thy wide Domain;
 Nor let thy People's Crimes provoke thy Flight
 In Air swift-rising to the Realms of Light.
 Thou Prince and Father of the State, receive
 The noblest Triumphs which thy Rome can give;
 Nor let the Parthian, with unpunish'd Pride,
 Beyond his Bounds, O Cæsar, dare to ride.

51. *Medos.*] The Parthians are called Medes and Persians, as these three Monarchies were united; and the Poet mentions them a second time, not only to animate Augustus to revenge the Death of Crassus, but also as a Reason to engage him to hold the Government of the Republic, which sufficiently appears to be the Design of the Ode.

CRUQ. SAN.

The Art, with which the last Strophes of this Ode are wrought, is very remarkable. When the Poet had introduced Mercury under the Character of Augustus, he has made it so difficult to distinguish them, that all the Flattery and Adoration are equally applied to the Prince, as to the God, until he openly names Cæsar in the last Line. He has chosen Mercury to represent Augustus, as that God was by his whole Character a Lover of Mankind, and willingly employed on all Messages to them of Mercy and Beneficence; nor does he less resemble Augustus in the Arts of Persuasion, by which that Prince had reconciled all the various Factions of Rome, and equally endeared himself to all Parties. *Superis deorum gratus & imis,*

ODE

ODE III. *Ad Navem qua VIRGILIUS ve-*
batur ATHENAS proficiens.

SIC te diva potens Cypri,
Sic fratres Helenæ, lucida fidera,
Ventorumque regat pater,
Obstrictis aliis, præter Iapyga,
Navis, quæ tibi creditum
Debes Virgilium; finibus Atticis
Reddas incolumem, precor,
Et serves animæ dimidium meæ.
Illi robur, & æs triplex
Circa pectus erat, qui fragilem truci

Commisit

We may look upon this Ode as the last Farewel of Horace to Virgil, when that Poet went to finish his *Æneid* at Athens. The first eight Lines are extremely soft and tender. From thence the Poet, inspired by his Affection for his Friend, starts away, with a truly Pindaric Spirit, to a Description of all the Terrors and Dangers of the Ocean, as if he were alarmed at the Sight of the Vessel in which he fancies Virgil was exposed to all the Hazards of the Deep. He detests Navigation; He thinks it a Violation of the Laws of Nature, and an impious Defiance of the Will and Power of God. In the Remainder of the Ode, with a noble moral Spirit, He condemns in general the daring Impiety of Mankind, as if he saw it rise from the same Principle, which inspired their first Attempts upon the Ocean. Thus we see how regular and strongly connected were the ancient Pindaric Poems.

Virgil went to Athens in the Year of Rome 735, which fixes the Date of this Ode.

LE FEV. SAN.

1. *Sic te Diva.*] It was customary among the Poets, when they asked a Favour, to add their best Wishes for a Blessing on the Person whose Friendship they solicited. The Poet here, in the Language of Poetry, addresses his Vows to the Vessel, and wishes her an happy Voyage, as if she were sensible of his Affection.

LAMBINUS, SAN.

Divæ potens Cypri.] Venus was invoked by Mariners not only be-

cause

ODE III. *To the Ship in which VIRGIL sailed to ATHENS.*

SO may the Cyprian Queen divine,
 And the Twin-Stars with saving Lustre shine ;
 So may the Father of the Wind
 All but the Western Gales propitious bind,
 As you, fair Vessel, safe restore
 Th' intrusted Pledge to the Athenian Shore,
 And of my Soul the Partner save,
 My much-lov'd Virgil from the raging Wave.
 Or Oak, or Brass with triple Fold
 That hardy Mortal's daring Breast enroll'd,

Who

cause she sprung from the Ocean, but because her Star was useful to Navigation.

CRUQ.

2. *Lucida sidera.*] *Lucida* here signifies *salutaria* ; for Light, among the Greeks and Latins, is frequently taken for Safety.

DAC.

3. *Ventorum pater.*] The Winds appear in the Mythology as a kind of little winged Genii, mutinous and unquiet, who take pleasure in disturbing the Universe. They first opened a Passage for the Seas into the middle of the Earth ; they divided a number of Islands from the Continent, and caused a thousand other Ravages in Nature. To prevent these Disorders for the future, they were confined, and had a King appointed to govern them, who had ever afterwards a large Share in all poetical Adventures, either by raising or calming the Ocean. Even the Queen of the Gods did not disdain to implore his Assistance, and we may say, that this Monarch had the Honour of opening the great Action of the *Æneid*.

SAN.

7. *Reddas incolumem.*] Virgil is here considered as a Pledge intrusted to the Ship, and there is a beautiful and an easy Exactness in the Terms *creditum, debes, reddas, incolumem*.

LAM.

9. *Robur.*] The Poet here passes to the second Part of the Ode, and his Transition is strongly marked by the Difference of his Style, which becomes more bold and elevated, as the Cadences are more sonorous and magnificent.

SAN.

20 Q. HORATII FLACCI CARMINUM Lib. 1.

Commisit pelago ratem

Primus, nec timuit præcipitem Africum
Decertantem Aquilonibus,

Nec tristes Hyadas, nec rabiem Noti ;

Quo non arbiter Adriæ

Major, tollere, seu ponere vult freta.

Quem mortis timuit gradum,

Qui fixis oculis monstra natantia,

Qui vidit mare turgidum, &

Infames scopulos Acroceraunia ?

Nequicquam Deus absceidit

Prudens Oceano dissociabili

Terras, si tamen impiæ

Non tangenda rates transfiliunt vada.

Audax omnia perpeti

Gens humana ruit per vetitum & nefas.

Audax

12. *Primus.*] It is an idle Curiosity to inquire who was the first Sailor, since it is very probable that Navigation was known in the earliest Ages of the World. Jason has been thought the Inventor of it, because before his Time the Greeks and Phœnicians sailed in round Ships: He built the Argo, which, in the Phœnician Language, signifies a long Vessel.

DAC.

The learned Editor of Virgil's Georgics believes, that an Alder-Tree being grown hollow with Age, and falling into the River on which it was planted, (for this Tree delights in a moist Soil, and Banks of Rivers) gave the first Hint towards Navigation.

Tunc alnos primum fluvii sensere cavatas.

Georg. Lib. 1.

14. *Hyadas*] Are a Constellation, in the Head of the Bull, whose Rising and Setting are frequently attended by Rain, from whence the Poet calls them *Tristes*.

15. *Quo non arbiter Adriæ.*] The Adriatic is here put for the Ocean in general, since that Sea lies open, not to the South-West Wind, but to the East-South-East, called by the Latins *Vulturnus*.

TORR.

18. *Fixis oculis.*] This seems to have been the reading of the great Mr. Dryden, when he translated it, with stedfast Sight. Doctor Bentley hath sufficiently exposed the usual Reading, *fixis oculis*; Mr.

Cuningham

Who first, to the wild Ocean's Rage,
 Launch'd the frail Bark, and heard the Billows wage
 Wild War, when the fierce South descends
 Precipitate, and with the North contends;
 Nor fear'd the Stars portending Rain,
 Or the loud Tyrant of the Western Main,
 Tempestuous, as he wills, to raise,
 Or calmer smooth the Surface of the Seas.

What various Forms of Death could fright
 The Man, who view'd with fix'd, unshaken Sight,
 The floating Monsters, Waves inflam'd,
 And Rocks, for shipwreck'd Fleets, ill fam'd?

Jove has the Realms of Earth in vain
 Divided by th' inhabitable Main,

If Ships profane, with fearless Pride,
 Bound o'er th' inviolable Tide.

No Laws, or human or divine,
 Can the presumptuous Race of Man confine.

Thus

Bunningham proposed the Correction, and Mr. Sanadon has received
 into his Edition.

20. *Acroceraunia.*] The Poet with a very delicate Flattery calls
 these Rocks, *Infamous*, because Augustus very narrowly escaped Ship-
 wreck on them when he returned from the Battle of Actium. *Repetit*
italiam tempestate in trajectu bis conflictatus: primo inter promontoria
peloponnesi atque Aetolia: rursus circa montes Ceraunios—navis
in qua vehebatur, fusa, armamentis & gubernaculo diffracto.—Sueton.
Vita Augusti. This Passage has not yet been taken Notice of by
 any Commentator.

22. *Dissociabili.*] Rude, unsociable, unfit for Commerce or the
 life of Man. In vain has God divided the Realms of Earth, by
 this untractable Element, if, &c.—Livy has used *insociabilis* in al-
 most the same Sense.

SAN.

25. *Audax.*] Here the third Part of the Ode begins, and rises
 naturally from the second, as accounting for the Boldness and Im-
 pety of Navigation by the daring of Mankind in general.

SAN.

26. *Vetitum & nefas.*] Hamelius and Mr. Sanadon have added the
 conjunction & upon the Authority of an ancient Manuscript. They

who

22 Q. HORATII FLACCI CARMINUM Lib. I.

Audax Iapeti genus

Ignem fraude malâ gentibus intulit.

Post ignem æthereâ domo

Subductum, macies, & nova febrium

Terris incubuit cohors,

Semotique prius tarda necessitas

Lethi, corripuit gradum.

Expertus vacuum Dædalus aëra

Pennis non homini datis.

Perrupit Acheronta Herculeus labor.

Nil mortalibus arduum est.

Cælum ipsum petimus stultitiâ; neque

Per nostrum patimur scelus

Iracunda Jovem ponere fulmina.

who read *vetitum nefas* give a cold and useless Epithet to *nefas* since all Wickedness is forbidden. The Poet divides into two Classes all Sorts of Crimes; those forbidden by human Laws, *vetitum*, and by the Laws of Nature, *nefas*:

28. *Fraude malâ.*] The Romans used the Expressions *dolus bonus*, and *malus*; *Fraus bona* and *mala*, especially when used against an Enemy, or a Robber. Yet perhaps unhappy Fraud may sufficiently express the Sense of the Poet. A Fraud which in its Consequences shall prove ruinous and destructive. Thus Hesiod makes Jupiter say to Prometheus, *You seem very happy in having stolen this Fire from Heaven, but this Theft shall prove fatal to You and your Posterity.*

32. *Semotique prius.*] Mr. Dacier observes, that the Poet seems to have made the Motion of Death more slow in this Line, that he might give him Swiftnefs and Rapidity in the next; a Beauty which the Translator has endeavoured to preserve.

38. *Cælum ipsum petimus.*] In Allusion to the Fable of the Giants,

Thus from the Sun's ethereal Beam,
Then bold Prometheus stole th' enlivening Flame,
Of Fevers dire a ghastly Brood,
All then unknown, th' unhappy Fraud pursued ;
On Earth their Horrors baleful spread,
And the pale Monarch of the Dead,
'Till then slow-moving to his Prey,
Precipitately rapid swept his Way.
Thus did the vent'rous Cretan dare
To tempt, with impious Wings, the Void of Air ;
Through Hell Alcides urg'd his Course ;
To Work too high for Man's audacious Force.
Our Folly would attempt the Skies,
And with gigantic Boldness impious rise ;
Nor Jove, provok'd by mortal Pride,
Can lay his angry Thunderbolts aside.

ODE

ODE IV. *Ad SESTIUM*:

Solvitur acris hyems gratâ vice Veris, & Favoni,
 Trahuntque siccas machinæ carinas;
 Ac neque jam stabulis gaudet pecus, aut arator igni;
 Nec prata canis albicant pruinis.
 Jam Cytherea choros ducit Venus imminente Lunâ,
 Junctæque Nymphis Gratiæ decentes
 Alternò terram quatiant pede, dum graves Cyclopum
 Vulcanus ardens urit officinas.

Although the Subject of this Ode be very common, yet is the nothing common in the Manner, in which Horace has treated it. A certain Gaiety of Spirit, under an Air of Seriousness, forms its peculiar Character, and even the View of Death at the End of it, is strong, Epicurean Reason for living as chearfully as we can. By the Descriptions of Flowers, Groves, and the Festivals of Venus, Fauns, and Death, which were celebrated in Spring, the Ode appears to have been written in the Beginning of April, but in what Year is uncertain. It is the only one of this Form remaining to us.

DA C. SAE
 Vers. 2. *Trahuntque siccas.*] This Line has an unusual Hardness of Expression, nor indeed is the Image very agreeable to the joyous Company of Venus, Zephyrs, Nymphs, and Graces. However we know by it, that the Antients used to draw their Ships on Shore during Winter.

5. *Jam Cytherea choros.*] The Poet here describes the Feasts of Venus, which were celebrated by young Women with Dances and Hymns in Honour of the Goddess. They began on the first of April at the rising of the Moon, *imminente luna*, and continued three Nights successively. An unknown, antient Author has thus described them:

*Jam tribus choros videres
 Feriatos noctibus
 Congreges inter catervas
 Ire per saltus tuos,
 Floreas inter coronas,
 Myrteas inter casae.*

Full three Nights, in joyous Vein,
 Might you see the choral Train,

ODE IV. To SESTIUS.

NOW Winter melts in vernal Gales,
 And grateful Zephyrs fill the spreading Sails;
 No more the Plowman loves his Fire,
 No more the lowing Herds their Stalls require,
 While Earth her richest Verdure yields,
 Or hoary Frosts now whiten o'er the Fields.
 Now joyous through the verdant Meads,
 Beneath the rising Moon, fair Venus leads
 Her various Dance, and with her Train
 Nymphs and Graces tread the flowery Plain,
 While Vulcan's glowing Breath inspires
 The toilsome Forge, and blows up all its Fires.

Now

Hand in Hand promiscuous rove
 Through thy Love-devoted Grove.
 Crown'd with rosy-breathing Flowers,
 Under Myrtle-woven Bowers.

D.

[*Gratiae Decentes.*] The Graces were the most amiable Divi-
 nities of the Heathen Mythology, and the Source of all that is
 pleasing in Nature. The Poet calls them *decentes* for that Mo-
 deration and Reserve with which they behaved themselves in these As-
 semblies. The Nymphs are thus numbered by the Author already
 mentioned:

*Ruris hinc erunt puellæ,
 Et puellæ fontium,
 Quæque sylvas, quæque locos,
 Quæque montes incolunt.*

Sax.

Here shall meet the blooming Maids
 Of the Valleys and the Glades;
 And the Nymphs who haunt the Fountains,
 And the Forests, and the Mountains.

D.

[*Graves officinas.*] We have here a very pretty Opposition be-
 tween the Characters of Venus and Vulcan; the gay Delights of the
 Goddess, and the laborious Employment of the Husband, who is here
 described working in Spring, that He might forge Thunderbolts
 enough for Jupiter to throw in Summer.

RODELLIUS. DAC.

vol. I.

C

9. Nunc

26 Q. HORATII FLACCI CARMINUM Lib. 1.

Nunc decet aut viridi nitidum caput impedire myrto,

Aut flore, terræ quem ferunt solutæ.

Nunc & in umbrosis Fauno decet immolare lucis,

Seu poscat agnâ, sive malit hædo.

Pallida mors æquo pulsat pede pauperum tabernas,

Regumque tures. O beate Sesti,

Vitæ summa brevis spem nos vetat inchoare longam.

Jam te premet nox, fabulæque Manes,

Et domus exilis Plutonia; quò simul meâris,

Nec regna vini sortiere talis,

Nec tenerum Lycidam mirabere, quo calet juvenus

Nunc omnis, & mox virgines tepebunt.

9. *Nunc decet.*] These two Verses continue the Description of the Feasts of Venus; for Flowers, and particularly Myrtle, were consecrated to that Goddess.

Gras Amorum copulatrix

Inter umbras arborum

Implicat casas virentes

E flagello myrteo.

Ipsa Nymphas Diva lucos

Jussit ire myrteos.

Lo! the Queen of pleasing Pains

Linking Loves in mutual Chains,

Wreathes, the Myrtle Bowers between,

Cottages of living Green,

And commands her Virgins gay,

Through the mazy Groves to stray.

11. *Nunc & in umbrosis.*] The Feasts of Faunus were celebrated the eleventh, thirteenth, and fifteenth of February, when the Cattle were turned out of their Winter Stables, and Sacrifices were offered to this God for their Preservation.

13. *Pallida*

to, Now crown'd with Myrtle, or the Flow'rs,
 which the glad Earth from her free Bosom pours,
 Whatever Victim Pan approves,
 ateful shall bleed amid the sacred Groves.
 With equal Pace, impartial Fate
 hocks at the Palace, as the Cottage Gate,
 Nor should our Sum of Life extend
 our growing Hopes beyond their destin'd End.
 When sunk to Pluto's shadowy Coasts,
 oppress'd with Darkness, and the fabled Ghosts,
 No more the Dice shall there assign
 to thee, the jovial Monarchy of Wine.

on of the 13. *Pallida mors.*] This Description of Death immediately after
 re conf the Gaiety of Spring, and the Feasts of Pan, may seem at first View,
 little too serious, if not unnatural; yet will it appear perfectly
 beautiful and easy, when we consider that the mortuary Festivals,
 which Sacrifices were offered to Death, were celebrated immedi-
 ately after those of Pan. They continued five Days, and are men-
 tioned here by the Poet, to convince us, in Epicurean Spirit, that
 the near Approach of Death ought to engage us to pursue the Plea-
 sures of Life; for as, in the Roman Calendar, the mortuary Festi-
 val followed the Feasts of Faunus, so shall Death our Days of
 Earth. DAC.

15. *Vitæ summa brevis.*] A Metaphor taken from Numbers. Let
 us reckon the Moments, Hours, Days, Months, and Years of Life,
 how inconsiderable is the Sum total? DAC.

18. *Nec regna vini.*] The Reader may find a large Account of the
 customs observed by the Romans at their Entertainments, in the
 notes of the seventh Ode of the second Book.

celebrat
 the Cat
 ere offe
 DAC

3. *Pallid*

ODE V. *Ad PYRRHAM.*

QUIS multâ gracilis te puer in rosâ
 Perfusus liquidis urget odoribus
 Grato, Pyrrha, sub antro?
 Cui flavam religas comam,
 Simplex munditiis? heu, quoties fidem
 Mutatosque Deos flebit, & aspera
 Nigris æquora ventis
 Emirabitur insolens,
 Qui nunc te fruitur credulus aureâ;
 Qui semper vacuam, semper amabilem
 Sperat, nescius auræ
 Fallacis! miseri, quibus
 Intentata nites. Me tabulâ sacer
 Votivâ paries indicat uvida
 Suspendisse potenti
 Vestimenta maris Deo.

It would be impertinent to make an Apology for taking the Translation of this Ode from Mr. Milton. But surely Mr. Milton only could preserve the Spirit of Horace in almost a verbal Translation. The Design of this Work does not require so much Exactness, because the Notes may explain the Difficulties, or more largely endeavour to express the Beauties of the Original, where the Translation fails.

These little Odes are better Proofs of the Manner and Genius of our Author, than those which have a real Greatness in the Subject, capable of raising the Soul of a Poet. There is in this Ode only one Thought, and that extremely simple and natural; yet the Expressions are so beautiful, and the Words so happily chosen, that we may be bold to say there is not a more finished Piece among his Works.

Vers. 1. *Puer.*] The Romans used this Word, without regard to any particular Age. It was only a Word of Tenderness. As in Virgil, *Ne Pueri! ne tanta animis affuescite bella*, where he speaks of Cæsar and Pompey.

22. *Miseri quibus intentata nites.*] This Passage must be explained

ODE V. TO PYRRHA.

WHAT slender Youth bedew'd with liquid Odours
 Courts thee on Roses in some pleasant Cave,
 Pyrrha, for whom bind'st thou
 In Wreaths thy golden Hair,
 Plain in thy Neatness? O how oft shall he
 On Faith and changed Gods complain: and Seas
 Rough with black Winds and Storms
 Unwonted shall admire:
 Who now enjoys thee credulous, all Gold,
 Who always vacant, always amiable
 Hopes thee; of flattering Gales
 Unmindful! Hapless they
 To whom thou untry'd seem'st fair. Me in my vow'd
 Picture the sacred Wall declares t' have hung
 My dank and dropping Weeds
 To the stern God of Sea.

View to the Metaphor, which Horace continues to the End of the Ode, and *niter* is to be applied equally to the Beauty of Pyrrha, and to the Ocean.

DAC.

[13. *Me tabulâ sacer.*] When the Poet tells us, that he was shipwrecked in his Passion for Pyrrha, he alludes to a Custom among the Romans of offering some votive Tablet or Picture to the God by whose Power they thought themselves preserved. In these Pictures the Storm, and Circumstances of their Escape were represented; and sin'd Mariners frequently carried them to excite Compassion and Charity, at the same Time describing in Songs the Particulars of their Story.

Tonn.

— *Fracta rate naufragus affem*
Dum rogat, & picta se tempestare tustur.

Juv.

— *Cantet s. naufragus, affem*
Protulerim? cantas cum fracta te in trade pictum
Ex humero portet?

Perf.

ODE VI. *Ad AGRIPPAM.*

Scribëris Vario fortis & hostium
 Victor, Mæonii carminis alite,
 Quam rem cumque ferox navibus, aut equis
 Miles te duce gesserit.
 Nos, Agrippa, neque hæc dicere, nec gravem
 Pelidæ stomachum cedere nescii,
 Nec cursus duplicis per mare Ulyssæi,
 Nec favam Pelopis domum

Conam

Agrippa probably had reproached our Poet for never mentioning Him in his Verses, and his Excuses are made in such a manner as to become a bold and delicate Flattery. Mr. Sanadon thinks, that the Poet designed to justify his Silence with regard to other great Men who had distinguished themselves in the late Wars; that Octavius is only named, as-if, through profound Respect, he only dared to name him; that we have but the Out-Lines of Agrippa's Character, for it demands nothing less than a second Homer to paint him in his full Dignity; that the other Generals are represented, as it were, in Groups, under allegorical Personages chosen among the Heroes of the Trojan War; and that except we view the Ode in this Light, it will appear a confused Medley of Praises, without Coherence or Beauty. Thus the Panegyric of Agrippa is followed by that of Achilles and Ulysses; next is represented the Ruin of the House of Pelops: Agrippa returns a second Time, and Mars, Merion and Diomed close the military Procession. Allegory alone, says the ingenious Critic, can collect into one Point of View so many distant and distant Parts: However, we shall find that he has pushed his allegorical Scheme a little too far, and that it is not necessary to hazard all his Conjectures, and Applications of History.

Verf. 2. *Mæonii carminis alite.* Poets were frequently compared to Swans from a vulgar Error of their singing. Horace often uses the Comparison. *Multa Diræum levat aura cygnum.* *Album mæon in alitem.* It may be worth observing that the learned and ingenious Doctor Atterbury read *amulo*.

3. *Navibus.* Agrippa gained the Victory in two Sea fights. The first against Pompey's Lieutenants, the second against Pompey himself, besides the Share which he had in the Battle of Actium.

6. *Pelidæ.* Asinius Pollio, according to Mr. Sanadon's Allegory

ODE VI. To AGRIPPA.

High-soaring on Mæonian Wing,
 Varius in martial Tone shall sing
 Whate'er, inspir'd by thy Command,
 The Soldier dar'd on Sea or Land;
 But we nor trace in artless Lays
 Ulysses wand'ring through the Seas;
 Nor sing that * Terrour of the Field, * *Achilles.*
 Of Heart unknowing how to yield;
 Nor the deep tragic Story tell,
 How Pelops' cruel Offspring fell.

The

is represented under the Person of the inexorable Achilles. He had rendered himself formidable to Octavius by sternly refusing to join with him in the Civil Wars, and by that Refusal had probably suspended the Fate of Anthony. The Reader may find his Character in the Notes on the fifteenth Ode of this Book, and in the first Ode of the second Book.

7. *Duplicis.*] This Epithet has been usually understood as if Horace designed to express the πολύτροπος and πολύμητις in Homer's Character of Ulysses, which Words, according to Mr. Sanadon, signify a Man who hath proved a Variety of Adventures. *Qui versatus est per multiplicem dissimilemque Fortunam.* But *duplex* will hardly bear the Interpretation *dolosus* or *fallax*; nor have the Latin Authors ever used it in that Sense. *Duplex pro doloso non videtur satis latinum*—Vossius. Perhaps the Poet intended his appearing through the whole Odyssey in two Characters; or, if the Expression may be allowed, in a double Character, such as a Prince and a Beggar, &c.

Mr. Sanadon, in support of his allegorical Scheme, applies *duplicis Ulyssæi* to Agrippa and Messala, who had commanded the Fleets of Octavius in the Wars of Sicily and Actium. But although we should allow *duplex Ulysses* to signify two Ulysses, Agrippa seems to be, not without Confusion, introduced in an allegorical Character, when the Poet speaks to him personally in the same Strophe.

8. *Pelops domum.*] Ancient dramatic Writers were much obliged to the Family of Pelops for the many Fables with which it supplied them, but Horace particularly seems to mean the Tragedy of

Conamur, tenues grandia : dum pudor,
 Imbellisque lyræ Musa potens vetat
 Laudes egregii Cæsaris, & tuas
 Culpâ deterere ingenî.

Quis Martem tunicâ tectum adamantinâ
 Dignè scripserit ? aut pulvere Troïco
 Nigrum Merionen ? aut ope Palladis
 Tydiden superis, parem ?

Nos convivia, nos prælia virginum
 Sectis in juvenes unguibus acrium
 Cantamus, vâcui, sive quid urimur,
 Non præter solitum leves.

Thyestes written by Varius, which Quintilian says might be compared to any of the Grecian Stage : In the first Strophe Varius is called the Rival of Homer, in the second he alone is represented capable of describing the Anger of Achilles, or the wandering of Ulysses, in Proof of this Rivalship, and of his Success in Epic Poetry. Thus far Mr. Sanadon's Allegory seems unnecessary, by which he hazardously applies the criminal Passion of Ægisthus and Clytemnestra to the Story of Anthony and Cleopatra.

11. *Egregii Cæsaris.*] *Egregius* was a Word always used in a religious Sense, and applied to Things set apart and consecrated to the Gods ; from thence the Title was given to Kings, as if they were in a peculiar manner the Favourites of Heaven. D A C.

13. *Martem.*] Mr. Sanadon believes that the three Persons, designed here under the Characters of Mars, Merion and Diomed, are Statilius Taurus, Marcus Titius, and Mæcenas. But the Poet, by comparing Statilius Taurus to the God of War, has given him such a Superiority, as must have been equally disagreeable and injurious both to Mæcenas and Agrippa. Horace might better have proportioned his poetical Flattery, by acknowledging the Divinity of Augustus in that of Mars, by describing the military Glory of Agrippa

The Muse, who rules th' unwarlike Lyre,
 Forbids me boldly to aspire
 To thine or sacred Cæsar's Fame,
 And hurt with feeble Song the Theme.
 Who dare the God of War assail,
 Girt with impenetrable Mail?
 Who paint in living Colours just,
 Or Merion black with Trojan Dust,
 Or Diomed, by Pallas' Aid,
 To warring Gods an Equal made?
 But whether loving, whether free,
 With all our usual Levity,
 Untaught to raise the martial String,
 Of Feasts, and Virgin-Fights we sing;
 Of Maids, who when bold Love assails,
 Fierce in their Anger, pare their Nails,

Agrippa under the Character of Merion, and giving to Mæcenâs
 his Praise of Wisdom by comparing him to Diomed, an Equal
 even to the Gods by the Favour of Minerva. Thus the Allegory
 appears just, and is well maintained.

18. *Sectis in juvenes.*] While the Poet, with his usual Modesty,
 disclaims the warlike Muse, yet he pleasantly alludes to the
 Actions of Heroes in the Virgin Battles which he sings. Battles
 indeed, but not of too much Blood; in which the desperate Fair-
 one pares her Nails, that she may not scratch her Lover too
 severely.

CANQ.

ODE VII. *Ad MUNATIUM PLANCUM*

L Audabunt alii claram Rhodon, aut Mitylenen,
 Aut Ephesum, bimarivse Corinthi
 Moenia, vel Baccho Thebas, vel Apolline Delphos
 Insignes, aut Theffala Tempe.
 Sunt quibus unum opus est, intacta Palladis arces
 Carmine perpetuo celebrare, &

Undique

Translated by Mr. Dunkin.

This Ode is properly only a Fragment; and Mr. Dacier suspected with Reason that it wanted some Lines to render it perfect. After a long and pompous Description of all the finest Cities and Countries of Greece, we could little expect to see the Poet give the Preference to his Seat at Tibur, in a light imperfect Description of three Lines; or that he should leave his Subject at once, when really he was only beginning it. The ancient Grammarians, sensible of this Defect, have very unhappily endeavoured to find a Remedy for it, by joining, to this Fragment, another Ode, *Albus ut obscurus* &c. merely because Tibur is mentioned in it, and the Measures are the same.

In the first Ode the Poet prefers a Village of Italy to all the Countries of Greece, and probably it was written in Gratitude to Mæcenas, who had given him a Piece of Land there. In the second he writes to a Friend, who was under Apprehensions of some public Disgrace, which he advises him to bear with a true Epicurean Spirit. There are some very ancient Manuscripts which divide them, with this Title to the second, *Exhortatio ad bene vivendum ad Plancum*; besides, that by uniting them, there will be some Repetitions, which are not usual to Horace. *Perpetuum carmen* and *perpetuos, uda pomaria* and *uda tempora*. SANG.

5. *Palladis arces*.] This Reading instead of *urbem*, is authorised by an excellent Manuscript at Oxford, besides several others consulted by Lambinus. The Expression is in itself perfectly just; for although there were many Deities worshipped at Athens, yet the Citadel was solely under the Protection of Minerva. *Urbem colentes Deos, præsidemque arcis Minervam*. Liv. L. 31. C. 30. SANG.

We may add to this Criticism, that almost all Citadels were sacred to this Goddess, according to Catullus, *Divæ tenens in summis urbibus arces*. And Eusebiius makes the same Remark upon the

Line

ODE VII. To MUNATIUS PLANCUS.

LET other Poets, in harmonious Lays,
 Immortal Rhodes or Mitylene praise,
 Or Ephesus, or Corinth's tow'ry Pride,
 Girt by the rolling Main on either Side;
 Or Thebes or Delphos for their Gods renown'd.
 Or Tempe's Plains, with flow'ry Honours crown'd,
 There are, who sing in everlasting Strains
 The Tow'rs, where Wisdom's Virgin Goddess reigns;

And

Line of Homer, which says that Minerva's Temple was in the Trojan Citadel.

6. *Carmine perpetuo.*] Horace may in general mean, that there was a number of Poets who were perpetually writing Verses in Praise of Athens and Minerva; but perhaps he particularly designed the *Perpetuum Carmen*, which the Greeks called *Κυκλικὸν ἔπος*, and which might be rendered into English, *The everlasting, or circular Poem.*

There were two Sorts of this kind of Writing. The first, which began at any certain Time, and might be continued to any Length the Poet pleased; and in which all the Events were indissolubly linked together. Thus in the *Metamorphosis*, the first Fable is the Cause of the second, the second of the third, and so of the rest.

—*Primæque ab origine mundi,*

In mea perpetuum deducite tempora carmen.

The other kind of this Poem, is that which includes the whole History of its Hero.

*Nec sic incipies, ut scriptor Cyclicus olim,
 Fortunam Priami cantabo & nobile bellum.*

Such is the *Achilleide* of Statius, who hath sung the whole Achilles.

—*Quamquam ædæ viri multum impleta cantu
 Mæonio, sed plura vacant, nos ire per omnes,
 Sic amor est, Heroa velim.*

Aristotle very justly blames this last Sort of Poem for the faulty number of Fables which it must contain, and which can never be excused by the Unity of its Hero.

D A C.

Undique decerptam fronti præponere olivam.

Plurimus in Junonis honorem

Aptum dicit equis Argos, ditescque Mycenæ.

Me nec tam patiens Lacedæmon,

Nec tam Larissæ percussit campus optimæ,

Quàm domus Albunæ resonantis,

Et præceps Anio, & Tiburni latus, & udâ

Mobilibus pomaria rivis.

* * * * *

Albus ut obscuro deterget nubila cœlo

Sæpe Notus; neque parturit imbres

Perpetuos; sic tu sapiens finire memento

Tristitiam, vitæque labores

Molli

7. *Undique decerptam fronti præponere olivam.*] This Reading is found in all the ancient Manuscripts and Impressions, until the Time of Erasmus, who, on his own single Authority, ventured to alter the Text. The Sense of Horace is, that the Poet who wrote in Praise of Minerva, endeavoured to gain the poetical Crown of Olive, even on a Subject, which every Writer had attempted. *Ex argumeto undique exhausto coronam sibi poeticam quære.* Nor is this Expression, *præponere olivam fronti*, either hard or uncommon. Horace himself says in the same Sense, *prætexere frondes*; and Lucretius, *Insignemque meo capiti petere inde Coronam, &c.* BENT.

10. *Patiens Lacedæmon.*] The Poet gives this Epithet to Lacedæmon for the Severity of her Laws and Discipline. Thus Petronius pleasantly says, *Et ego quidem tres plagas Spartana nobilitate concoxi.* SAN.

11. *Percussit.*] The Ancients expressed the Actions and Effects of our Passions by Words which signified striking, as, *percutere, ferire*, and modern Languages use them in the same Sense. DAC.

12. *Quam domus Albunæ.*] The Source of Rivers and Fountains was properly the House of the Divinity who presided there. Besides, the Towns and Houses, that had the same Name with Rivers & Fountains on which they were situated, were called by the Ancients, *The House of the Rivers*. Nor were those Houses only called thus, which had the same Name with the River; for on the contrary, *Antinous* calls Alexandria, *The House of the River Nile*. Thus

Horace

and ceaseless toiling, court the trite Reward
 of Olive, pluck'd by every vulgar Bard.
 or Juno's Fame, th' unnumber'd, tuneful Throng,
 With rich Mycenæ grace their favourite Song,
 and Argos boast, of pregnant Glebe to feed
 the warlike Horse, and animate the Breed :
 not me, nor patient Lacedæmon charms,
 nor fair Larissa with such Transport warms,
 as pure Albunea's Rock-resounding Source,
 and rapid Anio, headlong in his Course,
 or Tibur, fenc'd by Groves from solar Beams,
 and fruitful Orchards bath'd by ductile Streams.

* * * * *

Molli

as Notus often, when the Welkin low'rs,
 sweeps off the Clouds, nor teems perpetual Show'rs,
 to let thy Wisdom, free from anxious Strife,
 in mellow Wine dissolve the Cares of Life,

Whether

Horace calls his House at Tibur, the House of Albunea; from its Situation near that Fountain. These Remarks may make us understand that Line of Virgil, which has given so much Trouble to the Interpreters.

Hic mihi magna domus celsis caput urbibus exit.

Where Tiber says of Rome, I will have an House here, which shall be the Capital of the World.

D A C.

15: *Albus ut obsecuro.*] The second Ode, which begins here, is addressed to Munatius Plancus, who from his natural Inconstancy, and having, in an unhandsome manner, quitted the Party of Anthony, was very justly suspected by Augustus, nor was employed by him in the Battle of Actium. In this Apprehension of Disgrace, the Poet advises him, with a firm, Epicurean Spirit to allay his Anxiety with the Cheerfulness of Wine.

S A N.

Albus Notus.] The Greeks called this Wind λεύκος, and the Latins *albus*, because it was generally serene, and without Clouds; therefore the Poet says, *sape deterget nubila*, and his Reasoning lies thus: As the South Wind drives away the Clouds, so should Wine disperse the Cares of Life. He again uses this Thought, in his Ode to Valgius upon a like Occasion.

S A N.

38 Q. HORATII FLACCI CARMINUM Lib.

Molli, Plance, mero; seu te fulgentia signis
 Castra tenent: seu densa tenebit
 Tiburis umbra tui. Teucer Salamina patremque
 Cùm fugeret, tamen uda Lyæo
 Tempora populeâ fertur vinxisse coronâ,
 Sic tristes affatus amicos.
 Quò nos cumque feret melior fortuna parente,
 Ibimus, ô socii, comitesque:
 Nil desperandum Teucro duce, & auspice Teucro;
 Certus enim promissit Apollo

Ambig

19. *Molli mero.*] Wine which softens the Sorrows of the Soul. This Advice was probably not disagreeable to Plancus, who was very expensive in his Love of Pleasure. Cælius Rufus gives this Account of him in a Letter to Cicero; *Plancus tuus magno Congiario donatus a Cæsare, nec beatus, nec bene instructus est.* He was a Man of great Abilities, and had enjoyed all the Triumphs, Honours and Emoluments in the Republic: Yet his moral Character is infamous and odious. After the Death of Cæsar, he followed the Cause of Liberty and Brutus. He afterwards engaged himself, more than once, both to Octavius and Anthony. And when he last quitted the Party of Anthony, he spoke of him in the Senate, with so much Cruelty, that Coponius with an honest Indignation.—*Multa mebercule fecit Antoni pridie quam tu illum relinqueres.* I dare say, that Anthony did many villainous, infamous Things the Day before You left Him.

Sa

. *Seu te fulgentia signis.*] By these Words it appears, that Plancus was not yet determined, whether he should follow Augustus, or retire to his Country Seat: And as we do not find his Name among the Commanders at the Battle of Actium, it is probable that he was left in Italy.

Sa

23. *Tempora populeâ.*] As Horace seems to be the Inventor of this little Piece of History, he might name the Poplar indifferently for any Tree, since in their Feasts the Ancients formed their Crowns from the first Branch which they found. But perhaps the Poet named the Poplar particularly, because they who sacrificed to Bacchus, celebrated the Bacchanalia, were usually crowned with Leaves of that Tree.

Da

27. *Auspice Teucro.*] Although the Greeks consulted the Flight of Birds, yet they did not use their *Auspicia* in the Roman Manner.

Teu

Whether the Camp with Banners bright-display'd,
Or Tibur holds thee in its thick-wrought Shade.

When Teucer from his Sire and Country fled,
With Poplar Wreaths the Hero crown'd his Head
Seeking with Wine, and thus his Friends address'd,
Deep Sorrow brooding in each anxious Breast:
Hold let us follow through the foamy Tides,
Where Fortune, better than a Father, guides,
Vaunt Despair! when Teucer calls to Fame,
The same your Augur, and your Guide the same.

Another

Teucer speaks here according to the Custom of the Romans, who never undertook any considerable Design, without consulting the Gods. The Patricians only had a Power of the *Auspicia*, which were of two Sorts: Those of the Consuls, Censors and Pretors, called *Majora*; those of inferior Magistrates, *Minora*. In an Army, the General alone had a Right of performing these *Auspicia*, and when he commanded in Person, every thing was done, *sub ejus auspiciis*: His Officers always acted under the same Titles, because he transferred to them those Omens, which the Gods had sent to confirm his Election. From hence the Triumphs were reserved for the General, although he was not present at the Victory. Thus Horace, *Te consilium & tuos præbente Divos*. And Ovid speaking of Tibullus, *Auspicium cui das grande, Deosque tuos*.

DAC.

Doctor Bentley affirms that the Latins never say, *Auspice illo*, *Auspice Cæsare*, and that the Word *Auspex* is always applied to a God. He therefore boldly alters the Text, and reads *Auspice Phœbo*. Mr. Cuninghame, with an equal Spirit of Criticism, and equally against the Faith of Manuscripts, changes *Auspice* for *Obsecro*, which indeed seems to have been the Reading of the Scholiast, who renders *Sponsor*. Mr. Sanadon follows Mr. Cuninghame, and gives him abundant Honour for the Correction; yet in his Preface he acknowledges that Mr. Dacier has well proved against Doctor Bentley, and indeed against his own Notes upon this Ode) that the Latins have applied *Auspex* to a Person, who might be neither God nor Augur, as in this Instance, where Ovid speaks to Germanicus Cæsar,

Auspice-to felix totus ut annus ear,

Yet he asserts that they never apply *Dux* and *Auspex* to the same Person, in the same Action. But this is little better than trifling.

40 Q. HORATII FLACCI CARMINUM Lib.

Ambiguam tellure novâ Salamina futuram.

O fortes pejoraque passi

Mecum sæpe viri, nunc vino pellite curas :

Cras ingens iterabimus æquor.

29. *Ambiguam.*] Which shall be so like that ^{city} Salamis, which have left, in Glory and Grandeur, that it shall be difficult to distinguish

ODE VIII. *Ad LYDIAM.*

LYDIA, dic, per omnes
Te Deos oro, Sybarina
Cur properas amando.

Perdere ; cur apricum
Oderit campum, patiens
Pulveris atque solis ?

Cur neque militaris
Inter æquales equitat,
Gallica nec lupatis

Temper

Certain Persons, prejudiced in Favour of the Usages where they were educated, will certainly think, says Mr. Sanadon, that I have made here an unpardonable Innovation. I have broken the Distichs, which compose this Ode, and distributed them into Strophes, in which the third Verse is perfectly equal to the first. *Cur properas amando* containing exactly the same Number and the same Quality of Measures with *Lydia dic per omnes*. As to the second Verse, I shall only quote this Example of Terentianus Maurus *Syllabam sex posse dari*, which is in nothing different from, *te Deos oro Sybarin*. Horace and Terentianus have imitated the Grecian Poets Eupolis, Aristophanes, and Euphoriion, who have left us many Pieces of this Form. Thus the Alteration is authorized both by Greek and Latin Poetry, whereas it is impossible to find an Instance of any Ode like what is printed in the usual Editions.

The Design of this Ode is not to reproach Sybaris with Effemi-

H. 8. THE ODES OF HORACE.

41

Another Salamis in foreign Clime,
 With rival Pride shall raise her Head sublime.
 Phœbus nods ; ye Sons of Valour true,
 All often try'd in Deeds of deadlier Hue,
 To-day, with Wine drive every Care away,
 To-morrow tempt again the boundless Sea.
 To flourish them. Thus in another Place, *Solutis crinibus, ambiguo-*
vultu. Teucer afterwards built the City Salamis in Cyprus.

S A N.

ODE VIII. TO LYDIA.

LET me conjure thee, Lydia, tell,
 Ah! why, by loving him too well,
 Why thus impatient to destroy
 Young Sybaris, too amorous Boy?
 Why does He hate the sunny Plain,
 While he can Sun or Dust sustain?
 Or why no more with martial Pride,
 Amidst the youthful Battel ride,
 And the fierce Gallic Steed command,
 With bitted Curb, and forming Hand?

Why

cy, or his Love of Pleasure ; but it seems to be written either in
 sentiment or Jealousy with regard to Lydia, who kept him dis-
 guised in a female Dress.

D A C.

[Vers. 3. *Amando.*] May have a passive Signification. By being
 loved. As in Virgil ; *Uritque videndo sæmina.* Instances of this
 and are frequent in the best Authors, yet the Antithesis is stronger
 taking *amando* in an active Sense. *She destroys by loving him.*

[7. *Cur neque militaris.*] The Poet here means the Mock-fights on
 horseback, which were brought from Troy to Italy by Ascanius,
 and revived by Augustus. *Trojæ ludum edidit frequentissime, majores*
minorumque puerorum delectu, prisca, decorique moris existimans
et stirpis iudicem notescere. Suet. de Augus. These Sports con-
 tinued to the Time of Claudius Cæsar.

D A C.

[9. *Gallica temperat ora.*] This Expression is extremely bold, and
 requires

42 Q. HORATII FLACCI CARMINUM Lib.

Temperat ora frenis ?
Cur timet flavum Tiberim
Tangere ? Cur olivum

Sanguine viperino
Cautius vitat ? neque jam
Livida gestat armis

Brachia, sæpè disco,
Sæpè trans finem jaculo
Nobilis expedito ?

Quid latet, ut marinæ
Filium dicunt Thetidos
Sub lacrymosa Trojæ

Funera ; ne virilis
Cultus in cædem & Lycias
Proriperet catervas ?

requires the Word *equorum* to be understood. The Horses of Gold were much esteemed by the Romans, and their Bits are here called *lupata*, a *lupinis dentibus*, qui inæquales sunt, unde etiam eorum morsu *vebementer obest*.

11. *Tiberim tangere*.] The Roman Youth threw themselves in the Tiber after their Exercises in the Campus Martius, and thought that such hardy Discipline would strengthen them to bear the fatigues of War.

12. *Cur olivum*.] When the Tarquins were expelled by Brutus, their Lands between the Tiber and Rome were consecrated to Mars, and called by his Name. Here the Roman Citizens assembled for their Elections ; the Youth performed their Exercises ; and young People of both Sexes used to walk in an Evening. Catullus with great Beauty, and Boldness of Expression, says of himself—*Gymnastii fui flos, & decus olei*.

15. *Armis*.] Instruments which are proper for the Exercises in the Campus Martius, such as Quoits, Javelins, &c. are by the Poet called *Arma*. Thus Virgil calls Instruments of Husbandry by the same Name.

Livida gestat brachia.] However singular this Expression may seem, yet it means no more than *gerere* or *habere brachia*. To be

Why does he fear the yellow Flood,
 And worse than Viper's baleful Blood,
 Fearful detest the Wrestler's Oil
 While firm to bear the manly Toil?
 Where now are all the livid Scars
 Of sportive, nor inglorious, Wars,
 When for the Quoit, with Vigour thrown
 Beyond the Mark, his Fame was known?
 Then tell me, wherefore now he lies
 Lost in a female, soft Disguise,
 Such as Achilles' Form belied,
 Left Manhood's Dress, and manly Pride.
 Should hasten Ilium's Overthrow,
 And pour him on the Lycian Foe.

his Arms soiled and livid with the Weight of Instruments used in
 their Exercises.

SAR.

16. *Disco.*] The Discus was a Kind of Quoit very large and
 heavy, made of Wood or Stone, but more commonly of Iron or
 Brass. It was almost round, and somewhat thicker in the Middle
 than at the Edges. It was thrown by the sole Force of the Arm.

SAR.

21. *Troja funera.*] We may understand, by these Words, the Losses
 both of Greeks and Trojans during the Siege of Troy.

TORR.

23. *In cadem & Lycias.*] *In cadem Lyciarum catervarum.* A
 Manner of speaking very usual among the Poets, when they divide
 in Expression, what is united in Idea. Thus in the first Ode;
Otium & oppidi laudat rura sui.

SAR.

O D E

ODE IX. *Ad THALIARCHUM.*

VIDES, ut altâ stet nive candidum
 Soracte, nec jam sustineant onus
 Sylvæ laborantes; gelûque
 Flumina constiterint acuto.
 Dissolve frigus, ligna super foco
 Largè reponens; atque benignius
 Deprome quadrimum Sabinâ,
 O Thaliarche, merum diotâ.
 Permitte Divis cætera; qui simul
 Stravere ventos æquore fervido
 Depræliantes, nec cupressi,
 Nec veteres agitantur orni.

Horace in this Ode sets forth all his Epicurean Philosophy, and so constant is He to his Principles, that the different Ages of Man and the various Seasons of the Year; the Freshness of Spring, and Heat of Summer; the Ripeness of Autumn and Coldness of Winter have their several Engagements to Pleasure. This Ode was probably written at a Country-Seat of Thaliarchus near the Mountain Soracte in Tuscany, six and twenty Miles from Rome. Dac.

Vers. 1. *Stet nive candidum.*] *Constet nive* as if the whole Mountain were an Heap of Snow. When Virgil says, *Stat pulvere cælum* and *stant lumina flamma*, He would represent to us, A Sky full of Dust, and Eyes of Fire. Dac.

6. *Benignius deprome quadrimum.*] Dacier affirms very confidently that Horace, in Purity of Style should have written *largius* after *largè*; and however the Critic might be contradicted by the Usage of the best Authors, yet Mr. Cuninghame, probably from this Assumption, has altered the Text, and reads *benignior*. Perhaps *benignius* should agree with *merum*, and signify *Wine grown mellowed with Age and kinder to the Toper*.

9. *Permitte diviis cætera.*] Some Commentators have found in these Lines an Air of Epicurean Ridicule upon the Doctrine of the Stoics, who asserted a divine Providence even in Events most inconsiderable.

ODE IX. To THALIARCHUS.

BEhold Soracte's airy Height,
 See how it stands an Heap of Snow!
 Behold the Winter's hoary Weight,
 Oppress the labouring Woods below!
 And by the Season's icy Hand
 Congeal'd, the lazy Rivers stand.

Now melt away the Winter's Cold,
 Now largely pile the chearful Fire;
 Quick pierce the Vintage four-year-old,
 Whose mellow'd Heat can Mirth inspire;
 Then to the Guardian Powers divine
 The Cases of future Life resign:

For, when the warring Winds arise,
 And o'er the fervid Ocean sweep,
 They speak—and lo! the Tempest dies
 On the smooth Bosom of the Deep;
 Unshaken stands the aged Grove,
 And feels the Providence of Jove.

To-morrow

able, and they think that the Poet has raised his Style with an
 ed Pomp of Expression, to render his Ridicule more strong.
 at when the Gods have commanded the Raging of the Winds to cease,
 the wondrous Effect of their Power shall be, that the Woods shall
 d unshaken. On the contrary, there seems to be something just
 noble in the Thought, when taken in a moral Sense, and which
 ht naturally raise this Greatness of Expression; That when the
 s have appeased the Winds, not a Leaf shall fall to the Ground; and
 Trees decayed and sapless with Age, shall stand unshaken. Such
 the Care and Power of Providence.

46 Q. HORATII FLACCI CARMINUM Lib.

Quid sit futurum cras, fuge querere; &

Quem fors dierum cumque dabit, lucro

Appone; nec dulces amores

Sperne puer, neque tu choreas,

Donec virenti canities abest

Morosa. Nunc & campus, & aræ,

Lenesque sub noctem susurri

Compositâ repetantur horâ :

Nunc & latentis proditor intimo

Gratus puellæ risus ab angulo,

Pignusque dereptum. lacertis,

Aut digito malè pertinaci.

15. *Appone*.] *Ponere* and *Apponere* were Terms used in Arithmetic by the Romans. Dac

19. *Susurri*.] This Word is formed from an Imitation of the Sound in whispering, as in Greek *Ψιψισισ*, in Italian *Bisbiglio*, in French *Chucheter*, and in English *Whisper*.

21. *Nunc*.] *Nunc* in this Strophe must refer to *Donec*, while *Thaliarchus* was yet in the Vigour of Youth; for these Entertainments were very little proper for the Season of the Year in which the Ode was written. SAN

22. *Gratus puellæ risus*.] There is a beautiful Description of this Kind in *Corn. Gallus*, which may be the best Note upon *Horace*.

Erubuit vultus ipsa puella meos;

Et nunc subridens latebras fugitiva petebat,

Non tamen effugiens tota latere volens.

Sed magis ex aliqua cupiebat parte videri,

Lætior hoc multò quòd male testâ foret.

To-morrow with its Cares despise,
And make the present Hour thine own,
Be swift to catch it as it flies,
And score it up as clearly won;
Or let thy Youth disdain to prove
The Joys of Dancing, and of Love.

Beneath the grateful Evening-Shade,
The public Walks, the public Park;
An Affignation sweetly made
With gentle Whispers in the Dark;
The Laugh, which from the Corner flies,
Tell you where the Fair-one lies;

A Ring or Bracelet snatch'd away,
The sportive Pledge of future Joy,
When She with amorous, dear Delay,
Shall strugling yield the willing Toy,
While Age morose thy Vigour spares,
These thy Pleasures, these thy Cares.

At Sight of Me, deep-blush'd the lovely Maid,
Then side-long laugh'd, and flying sought the Shade;
The Shade she sought, yet luring in her Flight,
Would fain be lost—not wholly to my Sight;
But rather wish'd to have some Part reveal'd,
Nor meanly joy'd to lie so ill conceal'd.

D.

ODE

ODE X. *In MERCURIUM.*

MERCURI, facunde nepos Atlantis,
 Qui feros cultus hominum recentem
 Voce formâsti catus, & decoræ

More palæstræ :

Te canam magni Jovis, & Deorum
 Nuntium, curvæque lyræ parentem ;
 Callidum, quidquid placuit, jocosum

Condere furto.

Te, boves olim nisi reddidisses
 Per dolum amotas, puerum minaci

¶ This Ode was probably written for a Feast of Mercury ; yet there nothing extraordinary in it, excepting an Elegance of Expression ; a Flowing and Harmony of Numbers. We have in it all the honourable Titles of Mercury. He is represented as fashioning the first Race of Men, and cultivating their Understandings, by the Study of Sciences most proper to soften their natural Fierceness ; while he forms their Bodies by Exercises, which are most capable of giving Strength and Grace. Such is the Power of Eloquence ; such the Effect of Wrestling.

Verf. 3. *Catus*.] Some of the Ancients have interpreted *catus* by *sapiens* ; Varro condemns this Explication, and assures us that it is a Sabine Word, which signifies *insinuating*. This seems to be the proper Meaning here, as it is the principal Character of true Eloquence.

Decoræ more palæstræ.] Horace calls the Customs and Exercises of the Palæstræ, *decoræ*, because they formed the Body to Ease and Gracefulness. Thus Virgil ; *Membra decora juvenatæ*, where he speaks of Mercury as God of the Palæstræ.

5. *Jovis & Deorum nuntium*.] The Quality of Messenger of the Gods, was honourable to Mercury ; nor less advantageous to Mankind, as it maintained a Kind of religious Correspondence between Heaven and Earth.

6. *Curvæque lyræ parentem*.] Mercury is not only instrumental to the Instruction ; but to the Pleasures of Mankind. He is called the Parent of the Lyre, because having found the Shell of a Tortoise, and fitted Strings to it, he first formed an Idea of that Kind

ODE X. To MERCURY.

THOU God of Wit, (from Atlas sprung,)

Who by persuasive Power of Tongue,

and graceful Exercise refin'd

the savage Race of Human Kind ;

thou winged Messenger of Jove,

and all th' immortal Powers above,

thou Parent of the bending Lyre,

thy Praise shall all its Sounds inspire ;

artful, and cunning to conceal

what'er in playful Theft you steal ;

When from the God, who gilds the Pole,

On yet a Boy his Herds you stole,

With angry Look the threatening Pow'r

and thee, thy fraudulent Prey restore,

But

Musick. From hence *Tessudo* signified a Lyre, and Lyric Poets particularly stiled *Viri Mercuriales*, as living under the peculiar protection of this Deity.

SAN.

[*Jocofo condere furto.*] Mr. Dacier unluckily remarks, that as Mercury was the God of Merchants, he became, perhaps from hence, the God of Thieves. True it is, that the Phœnicians, the greatest Merchants of the Heathen World, were always remarkable for a Dexterity in Trade beyond the Simplicity of fair Dealing.

That this Deity might not be fatigued with Business, he was attended by a Goddess, called Laverna, to whom Prayers were address'd for success in Thefts and Cheating.

Pulchra Laverna,

Da mihi fallere, da justum sanctumque videri.

Beauteous Laverna, my Petition hear,

Let me with Truth and Sanctity appear ;

O give me to deceive.

[*Condere furto.*] This Character of Mercury, which seems only a matter of Diversion, yet is beneficial to Mankind, by teaching them a proper Vigilance in the Care of their Goods.

SAN.

[*Te boves.*] These Instances of innocent Theft, which the Poet

Vol. I.

D

calls

50 Q. HORATII FLACCI CARMINUM Lib. I.

Voce dum terret, viduus pharetrâ
Risit Apollo.

Quin & Atridas, duce te, superbos
Ilio dives Priamus relictâ,

Theſſalosque ignes, & iniqua Trojæ
Caſtra ſefellit.

Tu pijs lætis animas reponis
Sedibus, virgâque levem coerces

Aureâ turbam, ſuperis Deorum
Gratus, & imis,

calls *jocofum Furtum*, were performed at different Times, but by uniting them, he has given his Subject an Air of Pleasantry and Vivacity, which extremely enlivens it.

13. *Quin & Atridas.*] The Poet here presents us a Scene of War, which has a very agreeable Effect after the Gaiety of the first Strophes; and to make the Opposition more strong, the Lines are raised with a good deal of Pomp.

14. *Ilio relictâ.*] The Latins use *Ilium* in the neuter, and *Ilios* in the feminine Gender. Horace in another Ode ſays, *Ilios vexata*, where the Copyiſts could not change the Termination of the Epithet, without altering the Measure of the Verſe, and were therefore obliged not to miſtake. This Correction is taken from Mr. Cunningham, and it has been received by Mr. Sanaden.

Od.
But
Pleas
You
Whe
Thro
Thei
Unsp
To b
And
The
Thus
To C

Dir
it shew
Hector
17.
shewin
have b
He for
Know
he affir
even a
pinels
ancient

But of his Quiver too beguil'd,
 Pleas'd with the Theft Apollo smil'd.
 You were the wealthy Priam's Guide
 When safe from stern Atrides' Pride,
 Through hostile Camps, which round him spread
 Their watchful Fires, his Way he sped.
 Unspotted Spirits you consign
 To blissful Seats, and Joys divine,
 And powerful with thy golden Wand
 The light, unbodied Croud command;
 Thus grateful does thy Office prove
 To Gods below, and Gods above.

Dives Priamus.] There is a particular Beauty in this Epithet, as it shews Priam going with all his Wealth to ransom the Body of Hector.

DAC.

17. *Tu pius.*] The Ode could not end more happily, than by shewing Mercury in his religious Ministry. This God seems to have been particularly invented for the Happiness of Human Kind. He forms both their Minds and Bodies; he raises them to the Knowledge of the Gods; he invents the innocent Pleasures of Life; he assists them in their Distresses, and continues his Benefits to them, even after Death, by conducting the Souls of the Good to the Happiness of Heaven. For this Reason, we sometimes find his Name in ancient Epitaphs.

SAN.

ODE XI. *Ad LEUCONOEN.*

TU ne quæsieris (scire nefas) quem mihi, quem tibi,
 Finem Dî dederint, Leuconoë, nec Babylonios
 Tentâris numeros. Ut melius, quidquid erit, pati!
 Seu plures hyemes, seu tribuit Jupiter ultimam,
 Quæ nunc oppositis debilitat pumicibus mare
 Tyrrhenum; sapias, vina liques, & spatio brevi
 Spem longam reseces. Dum loquimur, fugerit invida
 Ætas: carpe diem, quàm minimùm credula postero.

This Ode has much good Sense in it to persuade us, that all the Arts of Fortune-telling are a ridiculous and vain Imposture; and that true Wisdom consists in our Enjoyment of the present Hour, without too much Anxiety for the future.

Verf. 1. *Scire nefas.*] All Sciences of Astrology and Fortune-telling were forbidden, and considered as impious by the Heathens; but the Words mean also that Impossibility of knowing the future Events of Life, and the Folly of tormenting ourselves to discover what is impenetrable to all our Inquiries.

2. *Leuconoë.*] In some Manuscripts this Ode is addressed *Ad Leuconoën meretricem*, and it is much disputed whether it be a real Name.

Nec Babylonios.] The Babylonians were infatuated with judicial Astrology, and made use of Astronomical Tables to calculate the fortunate or unfortunate Days of Life. These Tables the Poet calls *Numeros*.

3. *Ut melius.*] The Construction is remarkable, *ut melius est, quanto melius est pati quicquid erit!* How much better is it to bear, whatsoever shall happen, than to depend upon the idle Predictions of Astrologers!

5. *Quæ nunc.*] A Member of the Academy of *Belles-Lettres*, has a very ingenious Criticism on this Passage. He imagines that *Leuconoë* had a Country Seat among the Villas on the Coasts of Campania, where we know how expensive the wealthy Citizens of Rome were in their Buildings. From hence this Description of Winter will appear with greater Strength and Beauty, when the Poet tells *Leuconoë*, that this perhaps shall be the last Year which she may enjoy in an House, which she hath built for Pleasure and for Vanity. This Criticism is strongly supported by the Word *oppositis*, which seems to mean some artificial Mounds to break the Force and Violence

ODE XI. To LEUCONOE.

STRIVE not, Leuconoë, to pry
 Into the secret Will of Fate,
 Nor impious Magic vainly try,
 To know our Lives' uncertain Date.

Whether th' indulgent Power divine
 Hath many Seasons yet in store,
 Or this the latest Winter thine,
 Which breaks its Waves against the Shore,

Thy Life with better Arts be crown'd,
 Thy philter'd Wines abundant pour ;
 Thy lengthen'd Hopes with Prudence bound
 Proportion'd to the flying Hour :

While thus we talk in careless Ease,
 The envious Moments wing their Flight ;
 Instant the fleeting Pleasure seize,
 Nor trust to-morrow's doubtful Light.

ence of the Sea. However the Lines are of no mean Beauty, although this ingenious Conjecture should not appear perfectly just.

6. *Vina liques.*] The Ancients used to philtrate their Wines, to render them more soft and smooth. CAUQ.

8. *Carpere diem.*] The Days of Life are here compared to Flowers, which are as short in their Duration, as they are pleasing to the Sense ; and the poetical Advice is to pluck them before their Beauty and their Bloom is withered.

ODE XII. *Ad Augustum.*

QUEM virum, aut heroa, lyrâ, vel acri
 Tibiâ sumes celebrare Clio?
 Quem Deum?—cujus recinet jocosa
 Nomen imago,
 Aut in umbrosis Heliconis oris,
 Aut super Pindo, gelidove in Hæmo?
 Unde vocalem temere infecuta
 Orpheâ sylvæ,
 Arte maternâ rapidos morantem
 Fluminum lapsus, celeresque ventos,
 Blandum & auritas fidibus canoris
 Ducere quercus.

The Images of this Ode are great and noble, the Expressions bold and sublime, the Versification chaste and harmonious; yet the principal Beauty of it consists in the Boldness of the Designing, and the Art with which it is supported.

The Poem opens with the Praises of Jupiter, and the Gods who were descended from Him. The Heroes (who are all Romans) are next introduced, with the particular Strokes which distinguish their Characters, and the Praise of Augustus concludes the Ode.

We may here observe two great Excellencies, which are not frequently found together: An Exactness of Method, and an animated Variety. There appears, at first View, only a simple Account of Gods and Heroes; but there is such an Abundance of Apostrophes, Interrogations, Suspensions, Metaphors, Comparisons, Descriptions, and Images; indeed all the richest Figures of Eloquence and Poetry, that the cold, methodical Account of Persons and Things, disappears under the Pomp of Ornaments, with which it is clothed. Nor does the Poet only openly rank Augustus next to the greatest Characters of Antiquity, but seems to point out the Gods and Heroes as Examples worthy of his Imitation in the Wisdom and Justice of governing; in Fortitude and Firmness of Soul; in Courage and Temperance; in Severity of Manners, and Love of our Country. If we do not consider the Ode in this View, it becomes a less affecting Piece of Flattery, and an artless numbering the greatest Gods of Heaven, and the most shining Characters among Men. SAR

ODE XII. To AUGUSTUS:

WHAT Man, what Hero, on the tuneful Lyre,
Or sharp-ton'd Flute, shall Clip chuse to raise
Deathless to Fame? What God? whose hallow'd Name
The sportive Image of the Voice
Shall through the Shades of Helicon resound
On Pindus, or on Hæmus ever cool,
From whence the Forests in Confusion wild
To vocal Orpheus urg'd their Way;
Who by his Mother's Art, harmonious Muse,
With soft Delay could stop the falling Stream,
And winged Winds; with Strings of sweet Accord
Powerful the listning Oaks to lead.

Claims

Verf. 1. *Quem Virum.*] The Poet in the Execution hath changed the Order which he proposed in the Invocation, and begins with the Praises of the Gods, as more striking and affecting, that He may regularly proceed to those of Augustus, which are more interesting, and for which the Ode was principally written. Horace hath imitated the second Olympic of Pindar which begins thus:

Ἀναξίφορμιγγες ὕμνοι
Τίνα Θεόν, τί ν' Ἡρώα,
Τίνα δ' ἄνδρα κελαδύσομεν;

What God, ye Hymns, that rule the Lyre,
What Hero, fraught with heavenly Fire,
Or on the many-sounding String
What matchless Mortal shall we sing? D.

The Order in Horace is more beautiful, as it is more natural that the Invocation should rise to the Gods, than descend to Men. Dac.

4. *Imago.*] The Greeks and Latins called Echo, *The Image*; and the Hebrews, *The Daughter of the Voice*. Dac.

7. *Vocalem.*] These Lines are a beautiful Instance, how happily a Description may be introduced, when with a seeming Irregularity and poetical Wildness, it relieves the Heaviness of the Narration, and awakens the Attention of the Reader. SAN.

56 Q. HORATII FLACCI CARMINUM Lib. I.

Quid prius dicam solitis Parentis
Laudibus? qui res hominum, ac Deorum,
Qui mare, & terras, variisque mundum

Temperat horis?

Unde nil majus generatur ipso;
Nec viget quidquam simile, aut secundum;
Proximos illi tamen occupavit

Pallas honores.

Præliis audax neque te filebo.
Liber; & sævis inimica Virgo
Belluis; nec te, metuende certâ

Phœbe sagittâ.

Dicam & Alciden, puerosque Ledaë,
Hunc equis, illum superare pugnâ
Nobilem; quorum simul alba nautis

Stella refulsit,

Defluit saxis agitatus humor;
Concidant venti; fugiuntque nubes;
Et minax (sic Dî voluere) ponto

Unda recumbit.

Romulus

17. *Unde nil majus generatur.*] The Poet is not here reasoning in a philosophical Manner, on the Nature of the Godhead, but in the Language of Poetry asserts, that Minerva is justly possessed of the next Honours to her Father. Nor is she compared to Juno, or to her Uncle Neptune, (who were certainly her Superiours in the Mythology of the Ancients) but to all the Children of Jupiter, Bacchus, Apollo, Diana, Hercules, Castor and Pollux, who are the only Gods mentioned in the Ode.

The Poet thinks it raises the Glory of Jupiter, that he had never produced any Being, equal to his own Power, because the Fates had declared, that if he indulged his Passion for the Goddess Thetis, he should beget a Son, who should turn him out of Heaven, as He had dethroned his Father Saturn.

*Namque senex Thetidi Proteus, Dea, dixerat, unda,
Concipe: mater eris juveni, qui fortibus actis*

Claims not th' eternal Sire his wonted Praise?
 Awful who reigns o'er Gods and Men supreme,
 Who Sea, and Earth—the universal Globe
 With grateful Change of Seasons rules;

From whom no Being of superiour Power,
 Nothing of equal, second Glory springs,
 Yet first, of all his Progeny divine,
 Immortal Honours Pallas claims:

Thou God of Wine, to Deeds of Valour form'd,
 Thou Virgin Huntress of the savage Race,
 And Phœbus, dreadful with unerring Dart,
 Nor will I not your Praise proclaim.

Alcides' Labours, and fair Leda's Twins,
 Fam'd for the rapid Race, for Wrestling fam'd,
 Shall grace the Song; soon as whose Star benign
 Through the fierce Tempest shines serene,

Swift from the Rocks down foams the broken Surge,
 Hush'd fall the Winds, the driving Clouds disperse,
 And all the threat'ning Waves, so will the Gods,
 Smooth sink upon the peaceful Deep.

Here

*Alta patris vincet, majorque videbitur illo.
 Ergo, ne quicquam mundus Jove majus haberet,
 Quamvis baud tepidos sub pectore senserat ignes,
 Jupiter æquoræ Ibetidis connubia vitat.*

OVID. BENT.

For hoary Proteus raptur'd sung—Conceive
 A Son, bright Goddess of the briny Wave;
 In dauntless Deeds thine Offspring shall aspire,
 In dauntless Deeds superiour to his Sire:
 Then, lest the World a better Choice approve,
 A greater Monarch than Imperial Jove,
 The God, though glowing with no feeble Flame,
 Avoids the Nuptials of the Sea-born Dame.

58 Q. HORATII FLACCI CARMINUM Lib. 1

Romulum post hos prius, an quietum
Pompili regnum memorem, an superbos
Tarquini fasces, dubito, an Catonis

Nobile lethum.

Regulum, & Scauros, animæque magnæ
Prodigum, Pœno superante, Paulum,
Gratus insigni referam camcenâ,

Fabriciumque.

Hunc, & incomitis Curium capillis
Utilem bello tulit, & Camillum
Sæva paupertas, & avitus apto
Cum lare fundus.

Crescit occulto velut arbor ævo
Fama Marcelli: micat inter omnes
Julium fidus, velut inter ignes

Luna minores.

Gent

33. *Romulum post hos.*] We have in the following Lines the most distinguished Characters of the Roman Story. The Poet is doubtful whether he shall give the Preference in Fame to Romulus, who founded the Monarchy of Rome; to Numa, who confirmed it by the Arts of Peace; to Tarquinius Priscus, who having conquered the People of Etruria, introduced the Usage of the Fasces, which added such Lustre and Majesty to the Empire; or to Cato, who died in Defence of Liberty, in Opposition to a single Magistrate. Nor should we be surprised, that Horace mentions the Defenders of Liberty with so much Honour: Virgil hath done the same in the sixth Book of his *Æneid*; and Crematius Cordus reciting his Works to Augustus, called Brutus and Cassius, The last of the Romans. It seems to have been an established Maxim of that Emperor, to indulge to the People a Freedom of expressing in general their Sentiments concerning Liberty, that they might be less sensible of the Slavery which was falling upon them. SAN

If we could venture with Mr. Cunningham and Sanadon* to read *Junii fasces*, instead of *Tarquini fasces*, the Opposition of Characters in this Strophe would appear with greater Strength and Beauty. We should then see the two great Founders of the Roman Monarchy, opposed to the two most zealous Assertors of Republican Government: Brutus, who opened the Age of Liberty, by the Expulsion of the Kings; and Cato, who by a voluntary Death determined

Here stops the doubtful Song, whom next to praise,
Or Romulus, or Numa's pious Reign,

The awful Ensigns of Tarquinius' Throne,
Or Cato, glorious in his Fall.

Grateful, in higher Tone, the Muse shall sing

The Fate of Regulus, the Scaurian Race,

And Paulus, 'mid the Waste of Cannæ's Field,

How greatly prodigal of Life!

Form'd by the Hand of Penury severe,

In Dwellings suited to their small Domains,

Fabricius, Curius, and Camillus rose,

To Deeds of martial Glory rose.

Marcellus, like a youthful Tree, of Growth

Insensible, high shoots his spreading Fame,

And like the Moon, the feebler Fires among,

Conspicuous shines the Julian Star,

Saturnian

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to survive that Liberty, which he saw was on the Point of expiring under the Usurpation of Cæsar.

41. *Incomitis capillis.*] *With Hair uncombed.* The ancient Romans did not cut their Hair, as appears by their Statues. Ticius Menas the Year 454 introduced the first Barbers from Sicily, who carried with them all the Refinements of their Art, such as perfuming the Hair, and curling it with hot Irons, called *calamistræ*. But these were Arts which Curius disdained, as proper only to inspire the Sentiments of Luxury and Effeminacy.

DAC.

42. *Tulit.*] It was a Custom among the Romans, to lay their newborn Infants on the Ground, and if the Father took them up, he was engaged to maintain and educate them. From this Custom, and the Phrase used in it, *Tollere puerum*, the Poet hath taken this Expression, as if Poverty had educated Curius and Camillus as her children.

DAC.

Apto cum Lare.] It was a frequent Saying of Curius, that He was a pernicious Citizen, who was not contented with seven Acres Land, and from hence the Poet says, his House was proportioned to the Extent of his Lands, nor larger than his Estate.

DAC.

46. *Fama Marcelli.*] Marcellus had been five Times Consul, and the Battle of Nola, convinced the Romans, that if Hannibal were not yet conquered, at least he was not invincible. He was called

60 Q. HORATII FLACCI CARMINUM Lib. 1

Gentis humanæ pater atque custos,
Orte Saturno, tibi cura magni
Cæsaris fatis data : tu secundo
Cæsare regnes.

Ille seu Parthos Latio imminentes
Egerit iusto domitos triumpho :
Sive subjectos Orientis oræ

Seras & Indos :

Te minor latum reget æquus orbem :
Tu gravi curru quaties Olympum,

the Sword of the Roman People, but nothing raises his Character so much as that Exclamation of Hannibal; Papæ! quid hoc bonum facias, qui nec bonam nec malam fortunam ferre potest. Solus nec videtur finit nos quiescere, nec quiescit ipse victus. Liv. Lib. 27. C. 14.

If we understand these Words to have been applied to Marcellus, (who was Nephew, Son-in-Law, and adopted Son to Augustus) we shall find a very beautiful Opposition of Characters. The Praises of Marcellus are indeed finely imagined, but they are thrown into the Shade, and disguised under Figures and Comparisons. They are only Hopes and Promises of his future Glory. On the contrary, those of Augustus appear in their strongest Light, and are already real and perfect. Marcellus is compared to a young Tree, and to a Star in the Night, but Augustus is almost equalled to Jove himself.

Horace says that the Glory of the ancient Marcellus, which was almost lost in a Length of Time, now began to take new Life, and to increase in his Descendant, the young Marcellus, who is compared to a Tree, arising from the illustrious Stock of the Person who routed Hannibal, and from thence transplanted into the Julian Family, where, by another beautiful Image, he becomes a Star, whose Lustre outshines the Brightness of all the Roman Houses, as the Moon is superiour to all the Lights of Heaven. He inherits the Name and Glory of the great Marcellus; He supports the Honour and Reputation of his Ancestor, while at the same time He shews himself worthy of being the Successor of Augustus. Thus the Poem rises from the Dead to the Living, from Marcellus to Augustus, with an easy and spirited Transition.

In a Prose Translation, the Sense and Connexion will lie thus. The Glory of the ancient Marcellus, far from being darkened by a Length of Time, gains new Lustre in one of his Descendants; as a young Tree rises by insensible Degrees to its full Strength and Proportion. This new Light of the Julian Family shines among the noblest Houses of Rome, as does the Moon among the Stars. S. A. N.

Although

Saturnian Jove, Parent and Guardian God
 Of human Race, to Thee the Fates assign
 The Care of Cæsar's Reign ; to thine alone
 Inferiour, let his Empire rise ;
 Whether the Parthian, formidable Power !
 Or farthest India's oriental Sons,
 With suppliant Pride beneath his Triumph fall,
 Wide o'er a willing World shall He
 Contented reign, and to thy Throne shall bend
 Submissive. Thou in thy tremendous Car

Shalt

Although the Critic hath wrought these Notes with a great deal
 of Art, yet there seems a Refinement in them, not very natural to
 the Simplicity of Horace ; besides that two Images so very different
 Kind cannot easily be applied to the same Person. Marcellus was
 indeed the Delight of the Roman People, and the Favourite of Au-
 gustus, yet we might justly expect to find the Character of Julius
 Cæsar, among the Heroes of the Roman Story. Here then he rises
 to true and real Glory, and shines, without a Metaphor, in the Ap-
 pearance of his own Star, which was seen during seven Nights after
 his Death, and was believed to have been appointed for his Dwell-
 ing, as soon as he was received into the Number of the Gods.
 Thus the Poem rises more naturally from the Dead to the Living,
 and perhaps with no less Compliment to Augustus.

53. *Partes Latio imminentes.*] We have already observed, that
 our Poet takes all Opportunities of animating Augustus to revenge
 the Death of Crassus, and recover the Glory of the Roman Arms,
 by subduing the Parthians, who were continually making Incursions
 into the Provinces of the Republic.

55. *Orientis ora.*] It is not easy to say how *oris* hath taken Pos-
 session of almost all Editions of our Author. It does not appear in
 the Manuscripts ; it multiplies the Letter *s*, of which the Repetition
 is already too frequent, and causes a disagreeable Hissing. Dr.
 Bentley, Mr. Cuningham and Sanadon have restored the ancient
 reading.

56. *Te minor.*] The Poem ends, as it began, with the Praises of
 Jupiter. The Conclusion is finely imagined, and all the Decencies of
 Character are preserved in it. The Poet, in the Epicurean Philoso-
 phy, makes the Gods themselves to depend upon the Destinies ; by
 which the Ancients understood a kind of mechanical Necessity, pro-
 ducing successively all the Changes of the Universe. These Desti-
 nies had commissioned Jupiter to be the Tutelary God of Augustus,

62 Q. HORATII FLACCI CARMINUM Lib.

Tu parum castis inimica mittes

Fulmina lucis.

but when that Prince shall have subdued all the Nations of the Earth
yet He shall still acknowledge the Superiority of Jupiter, and

ODE XIII. *Ad LYDIAM.*

CUM tu, Lydia, Telephi
Cervicem roseam, & cerea Telephi

Laudas brachia, vae, meum

Fervens difficili bile tumet jecur.

Tunc nec mens mihi, nec color

Certâ sede manet; humor & in genas

Furtim labitur, arguens

Quàm lentis penitus macerer ignibus.

Uror, seu tibi candidos

Turpârunt humeros immodicæ mero

Rixæ; five puer furens

Impressit memorem dente labris notam.

Non, si me satîs audias,

Speres perpetuum, dulcia barbarè

Lædentem oscula, quæ Venus

Quintâ parte sui nectaris imbuit.

Felices ter, & ampliùs,

Quos irrupta tenet copula; nec malis

Divulsus querimoniis,

Supremâ citiùs solvet amor die.

It is probable by this Ode that Horace had quarrelled with
Lydia, for commending his Rival Telephus, nor do we find that he
was very successful in his Desire of being reconciled, until he had
equally provoked her Jealousy by his Passion for Chloe. Ode ix. B.
2. *Cervicem roseam.*] We find this Epithet in Virgil, *Et avertit*

alt shake Olympus' Head, and at our Groves
Polluted, hurl thy dreadful Bolts.

ted with the Government of the World, shall leave to Jove the
wer of Thunder.

SAN.

ODE XIII. TO LYDIA.

A H! when on Telephus his Charms,
His rosy Neck, and waxen Arms,
Lydia's Praise unceasing dwells,
That gloomy Spleen my Bosom swells?
In my pale Cheek the Colour dies,
My Reason in Confusion flies,
And the down-stealing Tear betrays
The lingering Flame which inward preys.
Burn, when in Excess of Wine,
It soils those snowy Arms of thine,
On thy Lips the fierce-fond Boy,
Expresses deep the cruel Joy.
Yet my Voice can reach your Ear,
Hope not to find the Youth sincere,
Who those soft Kisses can abuse,
Where Venus sheds nectareous Dews.
How happy They, in pure Delights,
Whom Love with mutual Bonds unites,
Unbroken by Complaints or Strife,
Even to the latest Hours of Life.

na cervice refulsis. The Latins used the Words *purpureus* and
us to express any kind of Lustre in a beautiful Object, without
ticular Regard to the Colour. Horace calls the Swans of Venus
pureos olores, and Albinovanus *Purpureâ sub nive terra latet.*
Albia purpureâ candidiora nive.

ODE

ODE XIV. *Ad REMPUBLICAM.*

O Navis ! referent in mare te novi
 Fluctus ? ô quid agis ? fortiter occupa
 Portum. Nonne vides, ut
 Nudum remigio latus,
 Et malus celeri faucius Africo,
 Antennæque gemunt ? ac sine funibus
 Vix durare carinæ
 Possint imperiosius
 Æquor ? non tibi sunt integra lintea ;
 Non Dî, quos iterum pressa voces malo.
 Quamvis Pontica pinus,
 Sylvæ filia nobilis,

In the Year 725 Augustus consulted his Favourites Mæcenas and Agrippa, whether he should resign the sovereign Authority. We have in Dion a Speech of Mæcenas upon that Occasion, in which the Allegory of a Ship and the Republic, is so strongly maintained, and hath something so extremely like this Ode, that probably the Poet took his Design from thence, as a Compliment to his illustrious Patron.

In the Year 727 Augustus began his seventh Consulship, with a Request to the Senate that they would discharge him from an Office, which his Infirmities could no longer support. This Discourse was formed with a great deal of Artifice, and that Artifice made it succeed. The Senators granted every Thing he wished for, by denying every Thing he had proposed ; so that Augustus saw himself agreeably forced to hold that Power, which he was so much afraid of losing, and thus more strongly enslaved the Republic by a precious Offer of Liberty. In the Interval of these two Events, (the Consultation of Octavius with his Favourites, and his Declaration to the Senate) Horace wrote this Ode, in which he endeavours to persuade the Romans not to suffer that Prince to abandon the Government of the Empire. However, several Senators (perhaps deceived by the seeming Inclination of Octavius, or willing to believe him being very earnest to establish the Republican Government, He was obliged to chuse such Persons as he knew would support his Design before he made this pretended Resignation. Yet the Historian

ODE XIV. *To the REPUBLIC.*

ALL-fated Vessel! shall the Waves again
 Tempestuous bear thee to the faithless Main?
 What would thy Madness, thus with Storms to sport?
 Ah! yet with Caution seize the friendly Port.
 Hold thy naked Decks; the Southern Blast,
 Mark! how it whistles through thy rending Mast!
 For without Ropes thy Keel can longer brave
 The rushing Fury of th' imperious Wave:
 Torn are thy Sails; thy Guardian Gods are lost,
 Whom you might call, in future Tempests tost.
 Hence though majestic in your Pride you stood,
 The noblest Daughter of the Pontic Wood,

Now

works, that although the Suffrages were unanimous, there was a
 great Diversity of Sentiments.

S^{AN}.

[Vers. 1. *Novi fluctus*.] The continual and dangerous Agitation
 of the Waves is finely compared to the violent Movements of a
 civil War, which was at that Time but a Year and a half ended.

S^{AN}.

2. *Quid agis?*] Several of the Senators would gladly have the
 republican Government restored, while others thought the Good
 of the Senate required a single Master. The Choice was difficult
 and delicate.

S^{AN}.

[Fortiter occupa portum.] This Port was the Tranquillity, which
 was rising under the Government of Octavius.

C^{RUQ}.

8. *Imperiosus Aequor?*] The Beauty of this Epithet particularly
 consists in its being a very natural Image of the Ambition of the
 great, who would certainly have overturned the Republic, if not
 restrained by the Authority of Octavius.

S^{AN}.

10. *Non Dî.*] In the plain Sense of the Words, these Deities
 were the Gods whose Statues were placed on the Stern of the Ship,
 which, being broken by Tempests, had lost its Tutelary Divinities:
 but in the figurative Sense of the Words, we may understand
 Octavius himself, or the Guardian Gods of Rome, who had sup-
 ported him in all his Enterprizes, and who would be offended if
 he were suffered to quit the Government.

S^{AN}.

11. *Pontica Pinus.*] The Timber of the Pontic Wood was ex-
 tremely

Jactes & genus, & nomen inutile;

Nil pictis timidus navita puppibus

Fidit Tu, nisi ventis

Debes ludibrium, cave.

Nuper sollicitum quæ mihi tædium,

Nunc desiderium, curaque non levis,

Interfusa nitentes

Vites æquora Cycladas.

tremely hard and durable; yet the Poet says, that the Vessel been so shaken by the late Tempest, that she ought not to be confident of her Strength, although she once grew in the *Fora Pontus*. Thus he insinuates to the Romans, that although the Republic seemed firm and unshaken, to those who inclined to popular Government; yet this pretended Strength could not serve her, from the Misfortunes which threatened her, if Octavius abandoned her to their Guidance.

14. *Pictis puppibus.*] Besides the Statues of the Gods, the Stern of their Ships were adorned with Paintings, and other Ornaments which the Greeks called in general *Acrofolia*, and the Latins *Aplubria*.

These Words seem to have somewhat an Air of a moral Comment; That the Paintings, with which a Ship is adorned, are of little Security against a Storm, or very little Encouragement to a frigate Mariner. Horace hath already told the Romans, that they ought not to be too confident of their Strength, and he adds, that they should have but little Dependence upon the Opulence of the Republic. Luxury and Extravagance are in a State, what Paintings and Statues are in a Ship. These vain Ornaments are as little Security to a State, when threatened with War, as to a Vessel, when menaced with Tempests, or to a Mariner, who sails in her.

Timidus navita.] Dion tells us that some of the Senators thought themselves happy under the Government of Octavius, and were afraid of a Republican Government, as subject to popular Disorders and Tumults.

17. *Nuper sollicitum.*] The Poet expresses that Sorrow and Anxiety which he felt, when he was engaged in the Party of Brutus, *sollicitum tædium*. This Anxiety arose not only from an Uncertainty of the Event, but from the Fatigues of the War, the Misconduct of the Commanders, the Weakness of the Troops, and the Experience of the Officers. But as soon as he had enjoyed the Security and Happiness of the Government of Augustus, he regrets, with Tenderness and Affection, those Blessings, which the Republic was in danger of losing by another Civil War. This he expresses in the Words, *Desiderium, curaque non levis*.

w may you vainly boast an empty Name,
 Birth conspicuous in the Rolls of Fame;
 Mariner, when Storms around him rise,
 e with his Fears, on painted Sterns relies.
 ! yet take heed, lest these new Tempests sweep,
 sportive Rage, thy Glories to the Deep.
 ou late my deep Anxiety and Fear,
 d now my fond Desire and tender Care,
 ! yet take heed, avoid those fatal Seas,
 hich roll among the shining Cyclades.

9. *Interfusa nitentes.*] The Poet still pursues the Allegory, and
 er the Idea of a tempestuous Sea, represents the Dangers, which
 Republic might justly fear if Octavius were suffered to resign
 Government. *Nitentes* means *quavis nitentes*, and figures to
 the flattering Hopes, which the Senators conceived, if they could
 the Government into their Hands. The Cyclades are a Num-
 of Islands in the Aegean Sea, which are bounded with white
 cks, that make an agreeable Appearance at a Distance. Horace in
 ther Place calls them *fulgentes Cycladas*.

TOUR. SAN.

It was necessary to enlarge these Notes, because there are several
 ned Commentators, who understand the Ode in a plain, historical
 nner. But if an Authority of Names ought to have any Weight,
 Judgment of Quintilian is equal to the greatest. *Allegoria,*
am inversionem interpretamur, aliud verbis, aliud sensu ostendit; ac
am interim contrarium. Prius, ut O navis! referent in mare te novi
us? O! quid agis? Fortiter occupa portum. Totusque etiam illa
tratii locus, quo navim pro republica, fluctus & tempestates pro bellis
ilibus, portum pro pace & concordia dicit. Quin. L. 8. C. 6.

ODE

ODE XV. NEREI *Vaticinium.*

PASTOR cùm traheret per freta navibus
 Idæis Helenen perfidus hospitam ;
 Ingrato celeres obruit otio
 Ventos, ut caneret fera
 Nereus fata. Malâ ducis avi domum,
 Quam multo repetet Græcia milite,

Conj

In the Year 722 Anthony set sail with a numerous Fleet to Egypt to Peloponnesus, intending to pass over into Italy to Cleopatra, and make his Country the Scene of a second Civil War. Enflamed with a violent Passion for that Princess, aspiring to something less than making her Mistress of the Universe, and supported by the Forces of the East, he declared War against Octavius. Horace therefore in a noble, and poetical Allegory, represents Anthony the fatal Effects of such a Conduct, by proposing to him the Example of Paris, and the ruinous Consequences which attend his Passion for Helen.

We are assured by Torrentius, that the best and most ancient Manuscript, which he had seen, gave this Title to the Ode, *Alexandrum Paridem, sub cujus Persona exponit imminentiâ* from whence it appears that the allegorical Manner of explaining is at least of ancient Date. Nor indeed could there be a more exact Resemblance of Characters, than between Anthony and Paris, Cleopatra and Helen. Anthony and Paris were both infamous for Luxury and Effeminacy, and by a fatal Passion for two foreign Queens, brought a bloody and destructive War on their Country, which ended not but with their own Ruin.

Dion tells us, that in the Year 722, there was an open Rivalry between Octavius and Anthony, who had repudiated Octavius. That Octavius reproached him with his Amour with Cleopatra, and his giving to Her and to her Family, the richest Countries in the East: That many illustrious Romans had deserted the Party of Anthony, because they were persuaded, that he intended to remove the City of Rome to Cleopatra, and remove the Seat of the Empire to Egypt. The Historian further says, that although Octavius were determined to declare War against Cleopatra, yet he was unwilling to mention Anthony by Name, that he might not asperate those who were engaged in his Party, or that he might

ODE XV. *The Prophecy of NEREUS.*

WHEN the perfidious Shepherd bore
 The Spartan Dame to Asia's Shore,
 Thus the rapid Winds oppress'd,
 Calm'd them to unwilling Rest,
 That he might sing the dreadful Fate,
 Which should their guilty Loves await.

Fatal

He him the Aggressor, by thus obliging him to take Arms against
 Country, in Defence of an Ægyptian Woman, SAN.
 [*vers. 1. Pastor.*] The Exactness of the Comparison appears even
 in the first Word. Paris was by the Greeks and Latins called *the*
Shepherd, as he was educated among Shepherds on Mount Ida.
 Anthony was one of the Luperci, the Priests of Pan the God of
 Shepherds.

SAN.

[*traheret.*] Paris did not go directly from Lacedæmon to Troy,
 for fear of being pursued, sailed to Cyprus, Phœnicia and
 Egypt. Thus Anthony in his Passage from Alexandria to Pe-
 nnesus, carried another Helen through the same Seas. This
 Epithet gives us all the Force of the Word *traheret*, which signi-
 fies *menta navigatione circumduceret.*

Torr.

[*Perfidus.*] This Epithet agrees equally with the natural and alle-
 gorical Sense. Paris had perfidiously stolen a foreign Princess from
 the Court of her Husband, who had received him with all the Regards
 of Hospitality. Anthony with equal Perfidy, broke his Faith to
 Cleopatra, by his Engagements to a foreign Queen.

SAN.

[*Ingrato.*] It is customary among the Poets, that all Nature
 keeps Silence, when the Voice of a God is heard, and here the
 Winds are silent in respect to Nereus, although that God had no
 particular Power over them. As this Calm was contrary to the
 Signs and Inclination of the Ravisher, Mr. Sanadon thinks, that
Ingrato ought to be applied to Paris, not to the Winds. The two
 Words *obruit otio* gives us an Image of the late Agitation of the
 Winds, and the Calm which succeeded; the first shews the Power
 of Nereus, and the other the Obedience of the Winds.

HEINSIUS. SAN.

[*Mala ovi.*] There is a remarkable Beauty in the Transition,
 which the Poet passes at once from the Narration to the Speech
 of

70 Q. HORATII FLACCI CARMINUM Lib.

Conjurata tuas rumpere nuptias,

Et regnum Priami vetus.

Eheu, quantus equis, quantus adest viris

Sudor! quanta moves funera Dardanæ

Genti! jam galeam Pallas, & ægida,

Curruſque, & rabiem parat.

Nequicquam, Veneris præſidio ferox,

Pectus cæſariem, grataque feminis

Imbelli citharâ carmina divides :

Nequicquam thalamo graves

Haſtas, & calami ſpicula Cnoſſii

Vitabis, ſtrepitumque, & celerem ſequi

Ajacem ; tamen, heu, ſerus adulteros

Crines pulvere collines.

of Nereus. It would have been languid and feeble to have introduced it with—Thus he ſpoke.

Ducis domum.] Anthony intended to carry Cleopatra to Rome, Paris carried Helen to Troy.

7. *Conjurata.*] The Grecian Princes aſſembled at Aulis, where they formed the Deſign of the Siege of Troy to revenge the Rape of Helen. The Words *nuptiæ* and *nubere* are ſometimes equivocally underſtood, and are here uſed (at leaſt by a God) in a very improper Senſe for the criminal Loves of Paris and Helen. An ancient Author, quoted by Cicero, pleaſantly calls them *nuptias innuptas*.

8. *Regnum Priami.*] The Empire of the Trojans, and the Pretensions of Paris represent the Marriage of Anthony in Ægypt, where Rome, like Greece, is riſing to revenge the Diſhonour.

11. *Jam galeam Pallas.*] In the Spirit of Poetry, the future Ruin of Troy is here deſcribed as if it were already preſent. The Goddess of Wiſdom and War is very happily introduced ; Octavius had given him ſufficient Proof of her Wiſdom in the Negotiations of the Triumvirate, and now ſhe appears in all the Terroure of War, while the whole Weſtern World is arming in her Quarrel.

13. *Veneris præſidio.*] Cleopatra is here repreſented under the Character of Venus. The Court of that Princeſs was the very Dwelling of Luxury and Pleaſure, where Anthony plunged himſelf into the moſt infamous Exceſſes. From hence the Poet raiſes

15. THE ODES OF HORACE.

71

Fatal to Priam's ancient Sway,
 To bear th' ill-omen'd Fair away,
 Soon shall Greece in Arms arise,
 Ep-sworn to break thy nuptial Ties.
 That Toils do Men and Horse sustain,
 That Carnage loads the Dardan Plain!
 As prepares her Rage, her Shield,
 And whirls her Chariot o'er the Field.
 Boastful of Venus' guardian Care,
 In vain you comb your flowing Hair;
 In vain you sweep th' unwarlike String,
 And tender Airs to Females sing;
 For though the Dart may harmless prove,
 The Dart which frights the Bed of Love)
 Though you escape the Noise of Fight,
 For Ajax' Speed o'ertake thy Flight,
 Yet shalt Thou, infamous of Lust,
 All those adulterous Hairs in Dust.

Look

and natural Allusion, without doing Violence to History. Pallas is the Guardian of Menelaus, as Venus was the Protectress of Paris. *Æqua Venus Teucris, Pallas iniqua fuit.* Thus Octavia supported Cæsar, as Cleopatra appeared in Defence of Anthony.

SAN.

[5. *Imbelli citbarâ.*] There is here a strong Resemblance of Characters. Plutarch tells us, that Anthony lived at Samos in the Excesses of Luxury, amidst the Delights of Songs and Music, while the World around him was terrified with Apprehensions of a civil War. *Quum universus orbis gemitibus lamentisque creparet, una multos dies insula tibiis & cantu personabat, ubi referta erat atria certantibus choris. Hinc navigavit Athenas, ubi de integro audit se in ludos & spectacula.*

SAN.

[*Carmina divides.*] This Manner of speaking hath given great in to the Interpreters, and Mr. Dacier confesses he is not satisfied with any of their Conjectures. Whether it means any particular divisions in Music; or that a fine Voice, and an Instrument skillfully touch'd, can equally charm a whole Company as well as the performers, is yet uncertain among the Commentators.

[17. *Calami spicula Cnossii.*] It is probable, from this Expression, that

72 Q. HORATII FLACCI CARMINUM Lib.

Non Laërtiaden, exitium tuæ
Gentis, non Pylum Nestora respicis?
Urgent impavidi te Salaminus
Teucer, te Sthenelus sciens
Pugnæ; five opus est imperitare equis,
Non auriga piger. Merionen quoque
Nosces. Ecce fuit te reperire atrox
Tydides melior patre;
Quem tu, cervus uti vallis in alterâ
Visum parte lupum graminis immemor
Sublimi fugies mollis anhelitu,
Non hoc pollicitus tuæ.
Iracunda diem proferet Ilio,
Matronisque Phrygum, classis Achilleï.

that the Cretans, who were excellent Archers, instead of Arms made use of a kind of hard, slender, pointed Reeds, which grew the Sands of their Island. Thus Ovid; *Nec Gortiniaco calamus exit ab arcu.*

28. *Tydides melior patre.*] The Grecian Princes, who are named in these Lines, represent Octavius and the Commanders of his Army and perhaps Tydeus and Diomed were designed for the Characters of Julius Cæsar, and Octavius, who was his adopted Son. The Comparison indeed doth not want Flattery, but it is the Flattery of a Poet to the Master of the World.

31. *Sublimi anhelitu.*] They who are panting for Breath, are to raise their Heads, that they may breathe more freely.

32. *Non hoc pollicitus tuæ.*]

*Finge tamen, si vis, ingens consurgere bellum,
Et mihi sunt vires, & mea tela nocent.
Nec plus Atrides animi Menelaus habebit,
Quàm Paris, aut armis antefendus erit.*

OVID, Ep.

But grant the Trumpet should to Battle sound,
I too have Courage, and my Weapons wound.
A greater Soul not Menelaus warms,
Nor shines he more amid the Rage of Arms.

33. *Iracunda classis.*] Asinius Pollio was not only a Man of Letters, but possessed, in an eminent Degree, the Arts of Pol.

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Vol.

Look back and see, with furious Pace,
 That Ruin of the Trojan Race,
 Ulysses comes ; and sage in Years,
 Upp'd Nestor, hoary Chief, appears :
 Strepid Teucer sweeps the Field,
 And Sthenelus, in Battle skill'd ;
 Or skill'd to guide with steady Rein,
 And pour his Chariot o'er the Plain.
 Undaunted Merion shalt Thou feel,
 While Diomed with furious Steel,
 Arms superior to his Sire,
 Turns after Thee with martial Fire.
 As when a Stag at Distance spies
 A prowling Wolf, aghast he flies,
 Of Pasture heedless : So shall you
 High-panting fly when they pursue.
 Not such the Promises you made,
 Which Helen's easy Heart betray'd.
 Achilles' Fleet, with short Delay,
 Unengulfed protracts the fatal Day,

But

and War. When the Dictator was killed, he commanded the
 regions in Gaul, and after the Battle of Pharsalia, carried on the
 war against Sex. Pompeius. Anthony took pains to gain to his
 party a Person of such Importance, who afterwards became one
 of his firmest Supports. He intrusted him entirely with his Inter-
 ests at the Conference of Brundisium in the Year 714, in which
 he displayed all his Talents for Negotiation. In the following
 Year He had the Honours of a Triumph for his Dalmatian Expe-
 dition, and afterwards continued in Italy, affecting a kind of
 Neutrality between the contending Parties. As this Conduct gave
 Octavius great Uneasiness, he made him several advantageous Offers,
 and desired that he would accompany him to Actium. Pollio
 merely returned this Answer ; I have rendered some considerable
 Services to Anthony, and my Obligations to Him are well known.
 Let me not be engaged in your Quarrel ; the Victory shall determine
 who must be my future Master. *Mea in Antonium majora merita
 sunt, illius in me beneficia notiora ; itaque discrimini vestro me sub-
 traham,*

74 Q. HORATII FLACCI CARMINUM Lib.

Post certas hyemes uret Achaicus
Ignis Pergameas domos.

trabam, & ero præda victoris. VELL. PATEREULUS. The Answer was very little satisfactory to Octavius, who was apprehensive that Pollio designed, when the two Fleets were at Sea, to put himself at the Head of Anthony's Party in Italy, and raise a powerful Diversion in his Favour. This indeed never happened, but Appian's accounts were strong enough to form the Allegory, in which, under the Character

ODE XVI. *Ad TYNDARIDEN.*

O Matre pulcrâ filia pulcrior,
Quem criminosis cumque voles modum
Pones iambis ; sive flammâ,
Sive mari libet Adriano.
Non Liber æquè, non adytis quatit
Mentem sacerdotum incola Pythius,
Non Dindymene, non acuta
Si geminant Corybantes æra
Tristes ut iræ ; quas neque Noricus
Deterret ensis, nec mare naufragum,
Nec sævus ignis, nec tremendo
Jupiter ipse ruens tumultu.

This Ode in some ancient Manuscripts has this Inscription *Palinodia Gratidæ ad Tyndaridem amicam.* Horace had written when he was young, some severe Verses on Gratidia, but being in love with her Daughter, He gives them to her Resentment as a Submission, which has perhaps more Poetry than Sincerity. It is formed in very loose, superficial Terms, with a Common-Place upon the Effects of Anger, which seems to be raised with an affected Pomp of Style. But whether his Repentance was false or not we find, in the next Ode, that at least it was not unsuccessful.

Verf. 2. *Criminosis.*] *Crimen* in the best Authors frequently signifies *Reproach* and *Slander*.

when ten rolling Years expire,
by Troy shall blaze in Grecian Fire.

Character of Achilles, Pollio for some Time delayed the Fate of
Anthony, by the Apprehensions, which he raised in Augustus.

SAN.

36. *Ignis Pergameas domos.*] This Reading is found in some very
ancient Manuscripts; the Measure of the Verse requires it; Mr.
Birmingham and Sanadon have published it in their Editions.

ODE XVI. TO TYNDARIS.

Thou, whose opening Bloom of Beauty warms
The kindling Soul, beyond thy Mother's Charms,
Give, to my bold Lampoons, what Fate you please,
To wasting Flames condemn'd, or vengeful Seas,
Nor Phœbus from his hallow'd Shrine inspires
This glowing Prophet, nor Lyæus' Fires,
Nor Dindymene, nor her Priests possess,
With double-sounding Brass, can shake the Breast,
Like Anger's Power; which nothing can restrain;
Nor Sword of temper'd Proof, nor raging Main,
Nor Fire wide-wasting, nor tumultuous Jove,
Rushing in baleful Thunders from above,

Can

5. *Non Liber.*] There is a very sensible Confusion in the usual
Reading of these Lines, by dividing Cybele from the Corybantes,
and twice mentioning her Priests. The Transposition of the Word
Dindymene corrects the Disorders in the Language and Sense of the
Text, which probably arose from a Mistake of the first Transcribers.

SAN.

8. *Si geminant.*] Nor Bacchus, nor Apollo, nor Cybele, nor her
Priests, although they doubly beat their sounding Cymbals, can
shake the Soul, as does the Power of Anger. If we read *Sic gemit*
with the common Editions, the Construction must sadly
weak the Sense. *Corybantes non sic geminant acuta æra, ut tristes*

E 2

iræ

76 Q. HORATII FLACCI CARMINUM Lib. 1.

Fertur Prometheus addere principi
 Limo coactus particulam undique
 Defectam, & infani leonis
 Vim stomacho apposuisse nostro.
 Iræ Thyesten exitio gravi
 Stravere; & altis urbibus ultimæ
 Stetere causæ, cur perirent
 Funditus, imprimeretque muris
 Hostile aratrum exercitus insolens.
 Compesce mentem: me quoque pectoris
 Tentavit in dulci juventa
 Fervor, & in celeres iambos
 Misit furentem: nunc ego mitibus
 Mutare quæro tristitia, dum mihi
 Fias recantatis amica
 Opprobriis, animumque reddas.

ira geminant acuta æra. The Expression *geminare æra*, is the same with *æra repercutere*, or as Lucretius expresseth it, *æra æribus perfrangere*, and Statius *gemma æra sonant*. RODELL. BEN.

20. *Imprimeretque muris.*] It was a Custom among the Romans to drive a Plow over the Walls of a City, which they destroyed, to signify

ODE XVII. *Ad TYNDARIDEM.*

VELOX amœnum sæpe Lucretilem
 Mutat Lycæo Faunus, & igneam
 Defendit æstatem capellis
 Usque meis, pluviosque ventos.

Impu

The Beauties of Language in this Ode are of no mean Character. *Ignem defendit æstatem capellis, pluviosque ventos. Olentis uxor mariti. Martiales lupos. Ufice cubantis. Ruris bonorum. Labantes in uno. Male dispari. Vitreamque Circen.* Some of these Expressions

can tame to Fear. Thus sings the Poet's Lay, —
 Prometheus to inform his nobler Clay,
 Each various Passion chose from every Beast,
 And fir'd with Lion-rage the human Breast.
 From Anger dire the tragic Horrors rose,
 Which crush'd Thyestes with a Weight of Woes ;
 From hence, proud Cities date their utter Falls,
 When insolent of Ruin, o'er their Walls
 The wrathful Soldier drags the hostile Plow,
 That haughty Mark of total Overthrow.
 Me too the Heat of Youth to Madness fir'd,
 And with Iambic rapid Rage inspir'd :
 But now repentant shall the Muse again
 To softer Numbers tune her melting Strain ;
 So thou recal thy Taunts, thy Wrath controul,
 Resume thy Love, and give me back my Soul.

signify that the Ground upon which it stood, should be for ever employed in Agriculture.

TORR.

24. *Celeres Iambos.*] The Poet calls this Kind of Verse *swift*, or *rapid*, because the first Syllable of each Foot was short, by which the Cadence was quicker. From this Rapidity it seem'd most natural to express the violent Spirit of Satire.

SAN.

ODE XVII. To TYNDARIS.

PAN from Arcadia's Heights descends
 To visit oft my rural Seat,
 And here my tender Goats defends
 From rainy Winds, and Summer's fiery Heat ;

For

Expressions are too bold for our Language. The rest the Translator hath endeavour'd to preserve.

Horace having by the last Ode made his Peace with Tyndaris, now invites her to his Country-Seat, and offers her a Retirement

78 Q. HORATII FLACCI CARMINUM Lib.

Impune tutum per nemus arbutos
 Quærunt latentes, & thyma devixæ
 Olentis uxores mariti;
 Nec virides metuunt colubras,
 Nec Martiales hæduleæ lupos;
 Utcumque dulci, Tyndari, fistulâ
 Valles, & Usticæ cubantis
 Levia personuere saxa.
 Dî me tuentur: Dîs pietas mea,
 Et musa cordi est. Hic tibi copia
 Manabit ad plenum benigno
 Ruris honorum opulenta cornu.
 Hic in reductâ valle, Caniculæ
 Vitabis æstus, & fide Teiâ
 Dices laborantes in uno
 Penelopen, vitreamque Circen.
 Hic innocentis pocula Lesbii
 Duces sub umbrâ; nec Semeleius
 Cum Marte confundet Thyoneus
 Prælia; nec metues protervum

Suspect

and Security from the Brutality of Cyrus, who had treated her with an unmanly Rudeness and Cruelty.

7. *Olentis uxores mariti.*] This is one of the Beauties peculiar to the Greek and Latin Tongues, which can never be preserved in an English Translation. Such is the Genius of Languages.

9. *Martiales lupos.*] Wolves were consecrated to Mars, and under his Protection because they lived upon Spoil and Rapine.

18. *Fide Teiâ.*] As Tyndaris is distinguished by her Love of Music and Poetry, this Ode must have been extremely suited to her Taste. There is not only a natural Elegance in it; the Images and Expressions are not only lively, and beautiful, but the Poet seems to point out the Story of Ulysses, as a Subject proper to inspire her with the tenderest Sentiments: He seems to direct her in the Manner of composing a Song by an Opposition of Penelope's Chastity to the Frailty of Circe; such is the Meaning of the Word *vitrea*, by which the glassy Frailty of the Mistress is compared, (we may use the Expression) to the adamantine Constancy of the Wife. In another Place Horace writes, *Vitrea forma*, and Pub. Silius *Vitrea fortuna*.

RODELL. SAR

For when the Vales, wide-spreading round,
The sloping Hills, and polish'd Rocks
With his melodious Pipe resound,
In fearless Safety graze my wandring Flocks ;

Whether they browse the thymy Mead,
Or every latent Shrub explore,
No more th' envenom'd Snake they dread,
They tremble at the martial Wolf no more.

Their Poet to the Gods is dear ;
They love my Piety and Muse,
And all our rural Honours here
Their flow'ry Wealth around Thee shall diffuse.

Here shall You tune Anacreon's Lyre,
Beneath a shady Mountain's Brow,
To sing frail Circe's guilty Fire,
And chaste Penelope's unbroken Vow.

Far from the burning Dog-Star's Rage
Here shall You quaff our harmless Wine ;
Nor here shall Mars intemperate wage
Rude War with Him who rules the jovial Vine. Nor

Mr. Barnes, in his Edition of Anacreon, fancies that Tyndaris was famous for singing an Ode of that Poet upon this Subject, of which he laments the Loss.

Ulysses is thus described by Ovid :

*Non formosus erat, sed erat facundus Ulysses,
Et tamen æquoreas torfit amore Deas.*

For Eloquence, not Beauty was He fam'd,
And yet with Love the Sea-born Nymphs inflam'd.

21. *Innocentis Lesbii.*] In Athenæus this Wine is called *δινάριον*, *vinulum*, the little Wine, to which Bacchus gave *ἀτρεσείαν*, an Innocence and Immunity from Drunkenness. L A M E.

80 Q. HORATII FLACCI CARMINUM Lib.

Suspecta Cyrum, ne malè dispari
Incontinentes injiciat manus,
Et scindat hærentem coronam
Crinibus, immeritamque vestem.

ODE XVIII. *Ad VARUM.*

NULLAM, Vare, sacrâ vite priùs severis arborem
Circa mite solum Tiburis, & mœnia Catili;
Siccis omnia nam durâ Deus proposuit; neque
Mordaces aliter diffugiunt sollicitudines.
Quis post vina gravem militiam, aut pauperiem crepat?
Quis non te potiùs, Bacche pater, teque decens Venus?
At ne quis modici transfiliat munera Liberi,
Centaurea monet cum Lapithis rixa super mero
Debellata: monet Sithoniis non levis Evius,
Cùm fas atque nefas, exiguo fine, libidinum
Discernunt avidi. Non ego te, candide Bassareu,
Invitum quatiâ; nec variis obsita frondibus

This Ode is an Imitation of one written by Alcæus upon the same Subject, and in the same Kind of Verse. The first Line is almost an exact Translation.

Μηδὲν ἄλλο Φυτεύσεις πρότερον δένδρεον ἀμπέλῳ.

It is remarkable that the Poet, with great Calmness, begins to describe the fatal Consequences, which attend our Excesses in Wine, when he suddenly falls into a Poetical Disorder, which seems almost natural to his Subject, and which breaks forth into stronger Ideas, figurative Expressions, and a Style broken and unconnected. Thus the Difference of the two Characters which divide this Ode is not the meanest of its Beauties; and the Transition from one to the other is natural and well conducted.

DAC. SAN.

Verf. 3. *Proposuit.*] The God proposeth to us a Choice of the last Importance. *We must drink or resolve to bear all the Anxieties of Life.* Ὅταν Βάχχος ἐσέλθῃ ἔνδυσι μέμνηται. When Bacchus enters, our Cares are asleep.

ANACREON.

For Cyrus' bold Suspicions fear;
Not on thy Softness shall he lay
His desperate Hand, thy Cloaths to tear,
Or brutal snatch thy festal Crown away.

ODE XVIII. To QUINTILIUS VARUS.

ROUND Catilus' Walls, or in Tibur's rich Soil,
To plant the glad Vine, be my Varus' first Toil;
For the God hath propos'd to the Wretch who's athirst,
To drink, or with Heart-gnawing Cares to be curst.
Of War, or of Want, who e'er prates o'er his Wine?
For 'tis thine Father Bacchus, bright Venus 'tis thine
To charm all his Cares; yet that no-one may pass,
The Freedom and Mirth of a temperate Glass,
Let us think on the Lapithæ's Quarrels so dire,
And the Thracians, whom Wine can to Madness inspire:
Insatiate of Liquor, when glow their full Veins,
No Distinction of Vice, or of Virtue remains.
Thou God, who dost Candour and Friendship approve,
Ne'er will thy Statues profanely remove;
Ne'er will thy Rites so mysterious betray
To the broad glaring Eye of the Tale-telling Day.

Oh

[*11. Avidi.*] Immoderate, insatiable. The Thracians in their Debauches know not any other Bounds to their Desires but their Passions, which usually make little Difference between good and evil. *Quia sunt avidi, ideo fas atque nefas discernunt exiguo fine bibidinum.* SAN.

[*Non ego te, Bassareu, &c.*] This poetical Sally is admirable; yet sudden as it is, it does not transport him out of his Subject. He promises to practise that Moderation which he recommends to others, and entreats the God not to abandon him to the Vices with which he afflicts those who profane his Benefits by a sacrilegious Use of them. SAN.

[*12. Quatiam.*] This Word is metaphorically taken from a Custom of

82 Q. HORATII FLACCI CARMINUM Lib.

Sub divum rapiam. Sæva tene cum Berecynthio
Cornu tympana, quæ subsequitur cæcus amor sui,
Et tollens vacuum plùs nimio gloria verticem,
Arcanique fides prodiga, perlucidior vitro.

of the Ancients, who in their festival Days removed the Statues of their Gods from the Place in which they usually stood, and carried them in Procession. This they called *commovere sacra*.

[*Variis obsta frondibus.*] This Expression is likewise taken from Custom, which they observed in the Feasts of Bacchus and Ceres for when they carried the Statues of those Deities in Procession, they carried Baskets also covered with Vine Leaves and Ivy. The following Words, *sub Divum rapere*, do not mean to discover or open the Baskets, but to take them out of their Chapels, and carry them in Procession. This will appear to be the Sense, by explaining the Allegory. *They who drink with Moderation, are like the Persons who celebrate without Trouble or Noise some little Feast of Bacchus*; on the contrary, *They who drink to Excess, may be compared to the Bacchanals who celebrate the grand triennial Festival, and at the first Sound of the Timbrels and Cornets, hurry away the sacred Baskets and Statues of the Gods out of their Temples, and as if they were inspired carry them to the Mountains, where they commit all Kinds of Exiravagance.*

[13: *Sæva tene.*] Horace in a Kind of poetical Rapture, fancies that he beholds the God ready to give the Signal, whose Sound should inspire his Votaries with Madness.

————— *Ubi audito stimulant Trieterica Baccho
Orgia.*

VIRG.

As the Timbrels and Cornets, which were sounded in the Festival of Bacchus, were likewise used in the Feasts of Cybele, Horace calls them Berecynthian, from the Name of a Mountain in Phrygia, where that Goddess was worshipped.

SAN.

It may not perhaps be disagreeable to shew how two other great Poets, Lucretius and Catullus, have written upon this Subject, and described these Feasts of Bacchus.

*Tympana tenta sonant palmis, & cymbala circum
Concava, raucisonque minantur cornua cantu,
Et Phrygio stimulat numero cava tibia mentes,
Telæque præportant violenti signa furoris.*

LUCRIT.

Oh stop the loud Cymbal, the Cornet's Alarms,
Whose Sound, when the Bacchanal's Bosom it warms,
Arouses Self-love, by Blindness misled,
And Vanity lifting aloft the light Head,
And Honour, of prodigal Spirit that shows,
Transparent as Glass, all the Secrets it knows.

The Timbrels beaten by their Hands resound,
And hollow Cymbals fill the Void around;
The threatening Horn its hoarser Music winds,
The Pipe with Phrygian Measure stings their Minds;
And now the Rout with Violence engage,
Protend their Weapons, and express their Rage.

—— *Lymphata mente furebant,
Evoë bacchantes, Evoë capita inflectentes.
—— Pars testa quatiebant cuspide Thyrsos,
Pars obscura cavis celebrabant Orgia cistis,
Orgia, qua frustra cupiunt audire profani.
Plangebant alii proceris tympana palmis,
Aut tereti tenues tinnitus ære ciebant,
Multi raucifonis efflabant cornua bombis,
Barbaraque horribili stridebat tibia cantu.*

D.

CATUL.

The sprightly Train in frantic Mirth incline
Their Heads inspir'd, and hail the Power divine.
The Rites begun, some shook the mystic Rod,
And Ivy Wreath, dread Ensign of the God.
Some far, far distant from the Croud profane,
In dark Retreats renew'd their Orgic Strain.
Others the Timbrels beat in Peals profound,
Or gently breathe the shriller Trumpet-Sound,
While Horns in hoarse resounding Blasts conspire,
And barbarous Pipes affright the jarring Quire.

D.

ODE XIX. De GLYCERA.

MATER sæva Cupidinum,
Thebanæque jubet me Semeles puer,
Et lasciva Licentia

Finitis animum reddere amoribus.

Urit me Glyceræ nitor

Splendentis Pario marmore purius :

Urit grata protervitas,

Et vultus nimium lubricus aspici.

In me tota ruens Venus

Cyprum deseruit ; nec patitur Scythas,

Et versis animosum equis

Parthum dicere ; nec quæ nihil attinent.

Hic vivum mihi cespitem, hic

Verbenas, pueri, ponite, thuraque

Bimi cum paterâ meri :

Maestata veniet lenior hostiâ.

There is something very pretty in the Manner with which the Poet renews his Addresses to a forsaken Mistress, by telling Her that three Deities, Venus, Bacchus, and the Goddess Licentia had commanded Him again to love Her.

Verf. 1. *Mater sæva Cupidinum.*] *The cruel Mother of the Loves.* The Heathens were very little exact in the Genealogy and Fables of their Gods. Plato says there were two Goddesses called Venus, one Old, the other Young. Ovid calls Venus *geminorum mater Amorum*. Pausanias gives her three Sons, Love, Pleasure, and Desire ; and in Lucian she tells Paris that she has two fine Children, Pleasure and Love.

7. *Urit grata protervitas.*] Perhaps there are not Words in the English Tongue, which can give the full Beauty of this Expression, There is a Passage not unlike it in Petronius Arbiter ; *Oculorum quoquo mobilis petulantia.*

15. *Bimi meri.*] When the Poet had determined to drink a sober, shearful Bottle with Thaliarchus, He calls for four-year-old Wine, that was mellowed with Age ; but in a Sacrifice to Venus, the Wine must be of newer and more heady Spirit, as more suitable to the Temper of the Goddess.

16. *Maestata.*] In the first and purest Ages of the World, Fruits, Flowers, and Herbs, were offered in Sacrifices to the Gods. The
Romans

ODE XIX. On GLYCERA.

VENUS, who gave the Cupids Birth,
 And the resistless God of Wine,
 With the gay Power of wanton Mirth,
 Now bid my Heart its Peace resign ;
 Again for Glycera I burn,
 And all my long-forgotten Flames return.

As Parian Marble pure and bright,
 The shining Maid my Bosom warms,
 Her Face too dazzling for the Sight,
 Her winning Coyness—how it charms !
 All Venus rushing through my Veins,
 No longer in her favourite Cyprus reigns ;

No more she suffers me to write—
 Of Scythian, fierce in martial Deed,
 Or Parthian, urging in his Flight
 The Battle with reverted Steed ;
 Such Themes she will no more approve,
 Nor ought that sounds impertinent to Love.

Here let the living Altar rise
 Adorn'd with every Herb and Flow'r,
 Here flame the Incense to the Skies,
 And purest Wine's Libation pour ;
 Due Honours to the Goddess paid,
 Soft sinks to willing Love the yielding Maid.

Romans preserved this innocent Piety only in Regard to Venus, whom they worshipped as the Goddess and Parent of Life, *Genitrix*, and therefore thought it impious to offer her any living Victim. Other Nations sacrificed to her a Pidgeon, a Sow, and an Heifer.

Lenior.] The Commentators are much divided in their Conjectures, whether this Epithet should be applied to Venus or Glycera. In the Beginning of the Ode Horace seems to complain of the wanton Cruelty, *protervitas*, of Glycera, and it is perhaps a Wish fitter for a Poet, that his Mistress should grow kinder, and gratify his Passion, than that the Goddess should coldly teach Him to get the better of it,

ODE XX. *Ad MÆCENATEM.*

VILE potabis modicis Sabinum
 Cantharis, Græcâ quod ego ipse testâ
 Conditum levi; datus in theatro
 Cùm tibi plausus,
 Clare Mæcenas eques, ut paterni
 Fluminis ripæ, simul & jocosa
 Redderet laudes tibi Vaticanani
 Montis imago.

Cæcuban

Whatever Pleasures Horace found in his Country Seat, it was very ill situated for a Poet, who was by no means an Enemy to a Glas of good Wine. He therefore tells his illustrious Guest, who was used to the richest Wines of Greece and Italy, that he had none but of the Sabine Growth, and seems to make the frank Confession, that Mæcenas might either be contented with what he found, or rather that he should bring better from Rome. SAN.

Verf. 1. *Modicis cantharis.*] The Poet doth not mean that Mæcenas shall drink out of small Cups, but rather that he shall drink but little, *modice potabit*, although his Cups be large. The Cantharus was properly the Cup of Bacchus, from whence we may believe, it was not a small one; and Virgil calls that of Silenus, *gravis*. We must explain the Words *modicis cantharis* by the *Sabinum*, to which the best Invitation was that of drinking it soberly. *Bibes cantharis sed modicis.* SAN.

2. *Græcâ testâ.*] The Ancients put their Wine into earthen Vessels, and as they sent from Greece to Italy none but of the most exquisite Kinds, the Poet says, he had racked his Sabine Wine into a Grecian Cask, that he might correct the bad Qualities of it. SAN.

3. *Levi.*] When the Ancients filled their Casks, they closed them with Wax, Pitch, Gum, or Plaister, and although the Sabine Wine was by no means worthy of so much Care, yet as Mæcenas at that Time had received some remarkable Applause in the Theatre, the Poet preserved on his Vessels the Remembrance of a Day so glorious to his Patron. This little Circumstance hath in it something extremely delicate and artful. SAN.

Datus

ODE XX. To MÆCENAS.

A Poet's Beverage, humbly cheap,
 (Should great Mæcenas be my Guest,)
 Crude Vintage of the Sabine Grape,
 But yet in sober Cups, shall crown the Feast :

'Twas rack'd into a Grecian Cask,
 Its rougher Juice to melt away,
 I seal'd it too — a pleasing Task,
 With annual Joy to mark that glorious Day,

When in applausive Shouts, thy Name
 Spread from the Theatre around,
 Floating on thy own Tiber's Stream,
 And Echo, playful Nymph, return'd the Sound.

From

Datus in theatro.] It is probable, from the 17th Ode of the second Book, that this Applause was to congratulate Mæcenas for his escaping some accidental Danger ; and as the Ancients were used to mark the Age of their Wines by the Names of the Consuls, or by the most extraordinary Event of the Year, the Poet had chosen this Instance of the Glory and good Fortune of his Patron, for the Date of his Wine.

SAN.

5. *Clare eques.*] This reading is authorised by an ancient Manuscript, and by one of the first Editions. The Expression is stronger than the usual *chare eques*, and more suitable to the Pomp, with which the Poet mentions this Applause to the Roman People.

BENT.

Paterni fluminis.] It seems as if Horace could not find a more glorious Epithet for the Tiber than this, which calls it, the River of Mæcenas his Ancestors. They came originally from Etruria, where the Tiber hath its Source.

SAN.

88 Q. HORATII FLACCI CARMINUM Lib.

Cæcubam, & prælo domitam Caleno
Tu bibes uvam: mea nec Falernæ
Temperant vites, neque Formiani
Pocula colles.

9. *Cæcubam.*] Martial has given us a Character of the Cæcub Wine, and a beautiful Description of the Vintage:

*Cæcuba Fundanis generosa coquuntur Amyclis,
Vitis & in media nata palude viret.*

Lib. 13. Epigram. 11

Cæcub

ODE XXII. *Ad ARISTIUM FUSCUM.*

INTEGER vitæ, scelerisque purus
Non eget Mauri jaculis, neque arcu,
Nec venenatis gravidâ sagittis,
Fusce, pharetrâ ;
Sive per Syrtes iter æstuosas,
Sive facturus per inhospitalem
Caucasum, vel quæ loca fabulosus
Lambit Hydaspes :
Namque me sylvâ lupus in Sabinâ,
Dum meam canto Lalagen, & ultra
Terminum curis vago expeditis,
Fugit inermem :

Quale

Although the Poet seems to have been in Love with Lalage, yet had He too much Friendship for Aristius to be his Rival. He therefore begins this Ode with his own Innocence, and Integrity of Manners, to convince Aristius that He ought not to be jealous, even while He is praising his Mistress.

DAC.

Verf. 1. *Integer vitæ.*] The first Cause to which the Poet attributes his Preservation, is the Innocence and Integrity of his Life, and He is of too careless and unaffected a Character to be suspected of Insincerity, whatever were his Epicurean Principles. With the

worth

om the Cæcubian Vintage prest
For you shall flow the racy Wine ;
at ah ! my meagre Cup's unblest
With the rich Formian, or Falernian Vine.

Cæcubian Wine in fam'd Amyclæ flows,
Amidst a Lake the blooming Vintage glows.

10. *Tu bibes uvam.*] The Sense of these Lines, as far as the Poet
th expressed it, lies thus, *My Wine is very bad, however you*
all drink the richest Juice of the Grape, but remember I have it not.
not this indirectly to tell Mæcenas, that if he intended to drink
ood Wine ; he must bring it with him ? There is the same poeti-
l Invitation to Torquatus in the Epistles. S A N,

ODE XXII. TO ARISTIUS.

THE Man, who knows not guilty Fear,
Nor wants the Bow, nor pointed Spear,
Nor needs, while innocent of Heart,
The Quiver teeming with the poison'd Dart.

Whether through Lybia's burning Sands
His Journey leads, or Scythia's Lands,
Inhabitable Waste of Snows,
Or where the fabulous Hydaspes flows :

For musing on my lovely Maid,
As careless in the Woods I stray'd,
A Wolf—how dreadful—cross'd my Way,
Yet fled—he fled from his defenceless Prey :

No

worst speculative Opinions a Man may be morally honest and vir-
tuous.

3. *Venenatis sagittis.*] The Africans were obliged to poison their
Arrows, to defend them from the wild Beasts, with which their
Country was infested. The Poison was a Mixture of Vipers and
human Blood, and Pliny tells us it was incurable. D A C.

11. *Curis expeditis.*] Lambinus says he has taken this Reading
upon

90 Q. HORATII FLACCI CARMINUM Lib.

Quale portentum neque militaris
Daunia in latis alit æsculetis ;
Nec Jubæ tellus generat, leonum
Arida nutrix.

Pone me pigris ubi nulla campis
Arbor æstivâ recreatur aurâ ;
Quod latus mundi nebulæ, malusque
Jupiter urget ;

Pone sub curru nimum propinqui
Solis, in terrâ domibus negatâ ;
Dulce ridentem Lalagen amabo,
Dulce loquentem.

upon the Faith and Authority of all the ancient Copies, except the
Faernian. Torrentius, Cuninghame and Sanadon have received it
a more poetical Expression than the usual *curis expeditus*. Ode
solutis est beatius curis. CATULL.

ODE XXIII. Ad CHLOEN.

VITAS hinnuleo me similis, Chloë
Quærenti pavidam montibus aviis
Matrem, non sinè vano
Aurarum & sylvæ metu :
Nam, seu mobilibus vepris inhorruit
Ad ventum foliis, seu virides rubum
Dimovere lacertæ,
Et corde, & genibus tremit :

This Ode translated by Mr. DUNKIN.
Vers. 5. *Vepris inhorruit*.] The trembling of the Leaves is pre-
tily expressed by the Word *Horreur*, *inhorruit* ; an Expression how-
ever too bold for a Translation.

No Beast of such portentous Size,
In warlike Daunia's Forests lies ;
Nor such the tawny Lion reigns,
Nor on his native Africk's thirsty Plains.

Place me where never Summer Breeze
Unbinds the Glebe, or warms the Trees,
Where ever lowering Clouds appear,
And angry Jove deforms th' inclement Year :

Place me beneath the burning Ray,
Where rolls the rapid Car of Day ;
Love and the Nymph shall charm my Toils,
The Nymph who sweetly speaks, and sweetly smiles.

23. *Dulce ridentem, dulce loquentem.*] These Words are a Translation of two very beautiful Lines in an Ode of Sappho, which is rendered into English with all the Spirit of the Original.

ODE XXIII. TO CHLOE.

CHLOE flies me like a Fawn,
Which through some sequester'd Lawn,
Panting seeks the Mother-Deer,
Not without a panic Fear
Of the gentle-breathing Breeze,
And the Motion of the Trees.
If the curling Leaves but shake,
If a Lizard stir the Brake,
Frighted it begins to freeze,
Trembling both at Heart and Knees.

But

92 Q. HORATII FLACCI CARMINUM Lib.

Atqui non ego te, tigris ut aspera,
Gætulusve leo, frangere persequor.

Tandem define matrem
Tempeſtiva ſequi viro.

11. *Matrem ſequi.*] In Greece and Italy the young Women live in the Houſe with their Mothers, nor appeared abroad until they were married.

ODE XXIV. *Ad VIRGILIUM.*

QUIS deſiderio fit pudor, aut modus
Tam cari capitis ? præcipe lugubres
Cantus, Melpomene, cui liquidam pater
Vocem cum citharâ dedit.

Ergo Quinctilium perpetuus ſopor
Urget ! cui Pudor & Juſtitiz ſoror
Incorrupta Fides, nudaque Veritas,

Quando ullum inveniet parem ?
Multis ille quidem flebilis occidit :
Nulli flebilior quàm tibi, Virgili.

There is ſomething very artful, and yet very natural, in the Opening of this Ode. The Deſign of the Poet is to comfort Virgil for the Death of their common Friend ; but inſtead of directly oppoſing his Grief, he encourages him to indulge it even to Exceſs. He ſets the Virtues of Quinctilius in their ſtrongeſt Light, and joins with Virgil in his Sorrows for the Loſs of a Perſon ſo extraordinary. A direct Oppoſition of Reaſon and Comfort is an Inſult to the Afflicted, and we muſt ſeem to feel their Sorrow, and make it our own, before we pretend to find a Remedy for it.

Verſ. 5. *Ergo Quinctilium.*] Quinctilius, to whom this amiable Character is given, is mentioned in the Art of Poetry, with all the Honour which can be given to a Critic of Sincerity and Candour ; and as Virgil was in a particular manner anxious for his poetical Reputation, he muſt have been ſenſibly afflicted by the Loſs of ſo valuable

not like a Tyger dire,
 or a Lion fraught with Ire,
 pursue my lovely Game,
 to destroy thy tender Frame.
 Leave thee, leave thy Mother's Arms,
 for Love are all thy Charms.

ODE XXIV. To VIRGIL.

WHY should we blush, for One so dear,
 Ceaseless to pour the tender Tear?
 Thou Muse of melting Voice and Lyre,
 to thou the mournful Song inspire.
 Quintilius— sunk to endless Rest,
 With Death's eternal Sleep oppress'd!
 When shall Faith, of Soul sincere,
 of Justice pure, the Sister fair,
 and Modesty, unspotted Maid,
 and Truth in artless Guise array'd,
 among the Race of human Kind,
 an Equal to Quintilius find?
 How did the good, the virtuous mourn
 and pour their Sorrows o'er his Urn?
 But, Virgil, thine the loudest Strain,
 Let all thy pious Grievs are vain.

In

able and useful a Friend. This Concern, this Tendernefs, the
 poet hath expressed by the Word *Pius*, and surely our Piety may
 very justly be applied to a sincere and tender Friendship, than which
 this World hath not a greater Blessing. *Amicum perdere, est dam-*
num maximum.

DAC. SAN.

94 Q. HORATII FLACCI CARMINUM Lib.

Sed frustra pius, heu, non ita creditam,

Poscis Quinctilium Deos.

Quid ? si Threicio blandiūs Orpheo

Auditam moderere arboribus fidem ;

Non vanæ redeat sanguis imagini,

Quam virgâ semel horridâ,

Non lenis precibus fata recludere,

Nigro compulerit Mercurius gregi.

Durum : sed levius fit patientiâ,

Quidquid corrigere est nefas.

15. *Non vanæ.*] The Theology of the Ancients taught, that when a Man was dead, his Soul or the spiritual Part of him went to Heaven ; that his Body continued in the Earth ; and his Image or Shadow, went to Hell. This Image was a corporeal part of the Soul, a kind of subtle Body, with which it was cloathed. *Species corporea quæ non potest tangi, sicut Ventus.* Virgil hath expressed *Tenuem sine corpore vitam cavâ sub imagine formæ.*

19. *Levius fit.*] Publius Sirus calls Patience the Asylum of the Afflicted. *Miseriarum portus est patientia.*

ODE XXV. *Ad* LYDIAM.

PARCIUS junctas quatiunt fenestras
 Ictibus crebris juvenes protervi ;
 Nec tibi somnos adimunt, amatque
 Janua limen,

Translated by Mr. DUNKIN.

Verf. 1. *Parcius junctas.*] In Italy, as in Greece, the young People who went to see their Mistresses at Night, carried with them Torches to burn their Doors, or Bars to break them open, and in this Sense the Poet hath used the Word *Quatiunt*, which was a Term for battering a Town. In the 26th Ode of the third Book he consecrates to Venus this kind of midnight Arms :

*Nunc arma, defunctumque bello
 Barbiton hic paries habebit,*

Levius

rain do you the Gods implore,
 y lov'd Quinctilius to restore,
 om on far other Terms They gave,
 Nature fated to the Grave.
 at though You can the Lyre command,
 d sweep its Tones with softer Hand
 an Orpheus, whose harmonious Song
 ce drew the list'ning Oaks along,
 e ne'er returns the vital Heat,
 e shadowy Form to animate.
 on as the Ghost-compelling God
 rms his black Troops with horrid Rod,
 will not, lenient to the Breath
 Prayer, unbar the Gates of Death.
 is hard. But Patience must endure,
 d sooth the Woes it cannot cure.

ODE XXV. To LYDIA.

THE wanton Herd of Rakes profess
 Thy Windows rarely now molest
 ith midnight Raps, or break thy Rest
 With Riot;

Thy

*Lævum marinæ qui Veneris latus
 Custodit. Hic, hic ponite lucida
 Funalia, & vestes, & arcus
 Oppositis foribus minaces.*

But now crown'd with Conquest I hang up my Arms,
 And Harp, that campaign'd it in midnight Alarms;
 Here fix on this Wall, here my Ensigns of Wars,
 By the Statue of Venus, my Torches and Bars,
 And Arrows, which threaten'd, by Cupid their Liege,
 War, War on all Doors, that would hold out a Siege.

96 Q. HORATII FLACCI CARMINUM Lib.

Quæ priùs multùm faciles movebat
Cardines. Audis minùs, & minùs jam,
ME TUO longas pereunte noctes,
Lydia, dormis ?

Invicem mœchos anus arrogantes
Flebis, in solo levis angiportu,
Thracio bacchante magis sub inter-
lunia vento ;

Cùm tibi flagrans amor, & libido,
Quæ solet matres furiare equorum,
Sæviet circa jecur ulcerosum,

Non sine questu,
Læta quòd pubes hederâ virenti
Gaudeat, pullâ magis atque myrtæ ;
Aridas frondes hyemis sodali
Dedicet Hebro.

7. ME TUO.] The Songs, in these Serenades, were by the
Greeks called *παρὰ λανθούρα*, because they were sung before
Doors that were shut.

10. *Levis.*] Loosely and lightly dressed.

11. *Thracio bacchante magis.*] *Vebementius furente, flante.* Be-
tween an old and new Moon, the Wind is usually most tempestuous.
Interluniorum dies tempestatibus plenos, & navigantibus quàm maxime
metuendos, non solum peritiæ ratio, sed etiam vulgi usus intelligit.

DAC. BRUN.

19. *Aridas frondes hyemis sodali dedicet.*] The Sense and Inter-
pretation of these Words depend on the two former Lines. Young
Men, says the Poet, are more pleased, *magis gaudent*, with Trees
which are always green, such as are Myrtle and Ivy ; but despise
dry and withered Leaves. Myrtle is of two Colours, white and black.

thy Door which kindly once could move
 the plying Hinge, begins to love
 the Threshold, and no more shall prove
 Unquiet.

Now less and less assail thine Ear
 these Plaints, "Ah sleepest thou my Dear,
 While I whole Nights thy True-love here
 "Am dying?"

you in your Turn shall weep the Taunts
 of young and insolent Gallants,
 in some dark Alley's Midnight Haunts

Late-plying :

While raging Tempests chill the Skies,
 and burning Lust (such Lust as tries
 the madding Dams of Horses) fries

Thy Liver,

your Youth, regardless of thy Frown,
 their Heads with fresher Wreaths shall crown,
 and fling thy wither'd Garlands down

The River.

ack. This last kind is equally an Emblem of Youth, as it is black
 when in its greatest Vigour, and preserveth its Colour through the
 Winter.

BENT.

20. *Dedicet Hebr.*] Heber is a River of Thrace, which the An-
 tients considered as the Habitation of Winter, and the Crowns which
 were worn in Honour of a Mistress, who is now in the Winter of her
 age, are here dedicated to the Companion of that cold and chearless
 season.

TORR.

ODE XXVI. De ÆLIO LAMIA.

MUSIS amicus, tristitiam & metus
Tradam protervis in mare Creticum

Portare ventis; quis sub Arcto

Rex gelidæ metuatur oræ,

Quid Tiridaten terreat, unice

Securus. O quæ fontibus integris

Gaudes, apricos nocte flores,

Noctæ meo Lamiæ coronam,

Verf. 1. Musis amicus.] When Poets talk with so much Rapture of their Conversation with the Muses, none but a Poet can understand them. But we may believe, (at least if we are allowed to judge from the poetical manner of living,) that Poetry can efface the Remembrance of past Misfortunes, soften the Anguish of present Evils, and disperse all Apprehensions and Terrors of Futurity; as Horace expresseth it, give them to the Winds and Waves.

5. Quid Tiridaten.] In the Year 719 the Parthians expelled Phraates for his Cruelty, and set Tiridates upon the Throne. In 720 Phraates was restored by the Scythians; and Tiridates, obliged to fly, carried with him the Son of Phraates to Octavius, who was then in Syria. That Prince, delighted with having the Son of the greatest Enemy of the Republic in his Power, carried him to Rome, and permitted Tiridates to remain in Syria; who being impatient to recover his Throne, solicited Augustus for Succours. In 731 Phraates sent an Embassy to Rome, with an Offer of restoring the Roman Eagles, which were taken in the Defeat of Crassus, to Augustus, if he would send his Son and Tiridates to him. Augustus made the Report to the Senate, who remitted to him the Decision of the Affair. He granted the Ambassadors the first part of their Demand, but kept Tiridates at Rome, and promised to entertain him in a manner suitable to his Dignity.

This Ode was written when the Affair was depending, and we may judge how Tiridates must have been alarmed, while he was afraid of being sent to Phraates, from whom he could expect nothing but Tortures and Death.

6. O quæ fontibus integris.] There seems to be something here imperfect

ODE XXVI. To the Muse.

WHILE in the Muse's Friendship blest,
Nor Fears nor Grief disturb my Breast;

Far them, ye vagrant Winds, away,
And drown them in the Cretan Sea.

Useless am I, or who shall reign,

The Tyrant of the frozen Plain,

Or with what anxious Fear oppress,

Leaves Tiridates' panting Breast.

Sweet Muse, who lov'st the Virgin Spring,

Whether thy sunny Flowrets bring,

And let thy richest Chaplet shed

Fragrance round my Lamia's Head,

perfect in the Sentiment: *Fountains and Crowns of Flowers* are
very distant Images, and the Poet with more justice, both in regard
to the Sense and Expression, might have said, *O ye Muses, who de-
light in Meadows, whose Flowers were never yet gathered, weave a
Crown for my Lamia's Head.* Lucretius hath used these Images with
great Exactness:

— *Juvat integros accedere fontes
Atque haurire; juvatque novos decerpere flores.*

DAC. SAN.

— My Muse, transported while she sings,
Delights to quaff the yet untasted Springs,
And pluck the virgin Flowers.

D.

[*Lamia.*] *Ælius Lamia* was a Roman Knight, whose Character
was drawn by Cicero: *Pir summo splendore, summa gratia; nullo
minus plus domine delectior.*

DAC.

[*Crown.*] The Poets frequently call their Works *Crowns*, which
they put on the Heads of those whom they praise; and in the next
Line *Horace* calls them *Honours*. This last is an Expression of *Pindar*.

MUSE TRIN.

F &

100 Q. HORATII FLACCI CARMINUM Lib. I.

Pimplei dulcis: nil sine te mei
Possunt honores. Hunc fidibus novis,
Hunc Lesbio sacrate plectro
Teque, tuasque decet sorores.

10. *Fidibus novis.*] When the Poets intended to sing any thing extraordinary, they used to change the Strings of their Lyres.

Ἡμεῖς αὖτις πρῶτον
καὶ τὴν λύρην ἀπασαν
καὶ γὰρ μὲν ἤδον ἄλλως
Ἡρακλῆς.

ANAC.

ODE XXVII. *Ad SODALES.*

NATIS in usum lætitiæ scyphis
Pugnare, Thracum est. Tollite barbarum
Morem, verecundumque Bacchum
Sanguineis prohibete rixis.
Vino & lucernis Medus acinaces
Immane quantum discrepat! Impium
Lenite clamorem, sodales,
Et cubito remanete pressio.

Vulgar

Horace was at an Entertainment where a Dispute began to ensue, some of the Company already heated with Wine; when instead of endeavouring to restore Peace by grave Advice, and sober Reasoning, he makes a gay Proposal to them, of drowning all Quarrels in a Bumper. The Proposal was cheerfully received, and probably the Success of it made the Poet think it worthy of being the Subject of an Ode.

Verf. 3. *Verecundumque.*] The Commentators are greatly divided about the Reading and Sense of this Epithet, because Bacchus in another Ode is called *invirecundus*. But we may say, that this God seemed to have two different Characters, and to be either an Encourager or a

Od. 27. THE ODES OF HORACE. 101

For nought avails the Poet's Praise,
Unless the Muse inspire his Lays,
Now string the tuneful Lyre again,
Let all thy Sisters raise the Strain,
And consecrate to deathless Fame,
My lov'd, my Lamia's honour'd Name.

Then the lovesome Lyre I strung,
And Herculean Labours sung.

However, this *Changing the Strings of the Lyre* seems rather a poetical, metaphorical Expression for the Change of the Subject.

Pollio & ipse facit nova carmina.

ODE XXVII. To his COMPANIONS.

WITH Glasses form'd for gay Delight,
'Tis Thracian, savage Rage to fight.

With such intemperate, bloody Fray,

Fright not the modest God away.

Monstrous! to see the Dagger shine

Amid the chearful Joys of Wine.

Here bid this impious Clamour cease,

And press the social Couch in Peace.

Say

rager or an Enemy to Excess, according to the different Temper of his Worshipers. In the eighteenth Ode he is called *modicus*, temperate, and a Lover of Candour; and as in that Ode he is offended by the Intemperance of his Votaries; as all the Vices of Wine seem to be the Effects of his Anger, so he is represented here with the same Character of Modesty and Temperance, and it is impious to affront him with Noise and Quarrels. In the eleventh Epode he is called *inverecundus*, because he there encourages the Poet to tell a Secret which his Modesty would have concealed. Mr. Cuninghame and Mr. Sanadon read *verecundi*, but surely the Text seems to be very causelessly altered.

102 Q. HORATII FLACCI CARMINUM Lib. 1

Vultis severi me quoque sumere
 Partem Falerni? dicat Opuntiae
 Frater Megillae, quo beatus
 Vulnere, quâ pereat sagittâ.
 Cessat voluntas? non aliâ bibam
 Mercede. Quæ te cumque domat Venus,
 Non erubescendis adurit
 Ignibus, ingenuoque semper
 Amore peccas. Quicquid habes, age,
 Depone tutis auribus—Ah miser,
 Quantâ laboras in Charybdi!
 Digne puer meliore flammâ.
 Quæ saga, quis te solvere Theſſalis
 Magus venenis, quis poterit Deus?
 Vix illigatum te triformi
 Pegasus expediat Chimæra.

9. *Severi Falerni.*] Athenæus tells us, that there were two kinds of Falernian Wine; one strong and heady, the other smooth and sweet. The Poet therefore offers to drink a Cup of the strong kind, though he knew the Strength of it, to shew at what Expense he would recover the Good-humour of the Company.

11. *Megillæ, quo beatus.*] The Ancients used to cast Lots to determine the Order in which the Guests should give their Toasts. Horace, that he may divert the Company, calls to Megilla's Brother, with an Air of Pleasantry, to name his Mistress without the usual Forms.

17. *Ingenuoque amore peccas.*] You never are in Love but with a Woman of Family. They who had an Intrigue with a Slave, were branded with the Name of *Ancillarioli*; as Men of sordid and infamous Passions. Such Passions as the Poet here calls *erubescendis* ignibus.

L. A. M. B. B. 17

Say, shall I drink this heady Wine
 Press'd from the rough Falernian Vine?
 Instant let yonder Youth impart
 The tender Story of his Heart,
 By what dear Wound he blissful dies,
 And whence the gentle Arrow flies,
 What! does the bashful Boy deny?
 Then if I drink it let me die.
 Whoe'er she be, a generous Flame
 Can never know the Blush of Shame.
 Thy Breast no slavish Venus fires,
 But fair, ingenuous Love inspires.
 Then safely whisper in my Ear,
 For all such Trusts are sacred here.

Ah! worthy of a better Flame!
 Unhappy Youth! is She the Dame?
 Ah! luckless Youth! how art Thou lost,
 In what a Sea of Troubles tost?
 What Drugs, what Witchcraft, or what Charms,
 What God can free thee from her Arms?
 Scarce Pegasus can disengage
 Thy Heart from this Chimæra's Rage.

22. *Thessalis venenis.* *Venenis* does not always signify *Poison*, and it is here used for the Juice of magical Herbs, proper to correct the Malignity of *Poison*; it is a figurative manner of Expression to insinuate to Megilla's Brother, that he had need of extraordinary Virtue to resist the fatal Passion in which he was engaged. SAN.

ODE XXVIII.

TE maris & terræ, numeroque carentis arena
 Mensorem cohibent, Archyta,
 Pulveris exigui prope litus parva Matinum
 Munera ; nec quidquam tibi prodest
 Aërias tentasse domos, animoque rotundum
 Percurrisse polus, morituro.
 Occidit & Pelopis genitor, conviva Deorum,
 Tithonusque remotus in auras,
 Et Jovis arcanis Minos admissus ; habentque
 Tartara Panthoiden, iterum Orco

Demissum

It might perhaps, be an Amusement to read the various Conjectures of the Commentators on the Occasion of this Ode. Each of them advancing his own Opinion, and exposing that of others, in the true Spirit of guessing, while all are equally doubtful and uncertain. What appears in the Ode itself, is that the Poet in a Dialogue between a Mariner and Archytas (a great Philosopher, Astronomer, and Geometrician of Tarentum) ridicules the Doctrine of Pythagoras, in the Transmigration of Souls, and recommends the Care of burying the Dead.

Verf. 2. *Mensorem.*] There is a fine Ridicule in saying that Archytas could number the Sands of the Sea, because the Pythagoreans asserted that all Things consisted of Numbers.

They called the Number Ten sacred, because it included all other Numbers.

3. *Pulveris exigui munera.*] The Ancients believed that the Souls of those, whose Bodies were left unburied, were not permitted to pass over the River Styx, but wandered an hundred Years on its Banks. In allusion to this Opinion, Horace says, *Parva muneris pulveris exigui cohibent te, retinent tuam umbram ab Elysiis campis.* A little Present of Dust detains You ; that is, You are detained, Want of a little Present of Dust, from the Elysian Fields. We must understand *Munera tibi deficientia, tibi negata, quibus indiges.* However singular this Manner of Expression may appear, yet are there Examples of it in all Languages.

Dac

ODE XXVIII.

WHAT now avails, my Friend, of Earth and Sea,
With all its countless Sands, thy nice Survey?

In vain thy mighty Spirit once could soar
To Orbs celestial, and their Course explore :
If here, upon the Tempest-beaten Strand,
You lie confin'd, 'till some more liberal Hand
Shall strow the pious Dust in funeral Rite,
And wing thee to the boundless Realms of Light.

Even He who did with Gods the Banquet share,
Tithonus rais'd to breathe celestial Air,
And Minos, Jove's own Counsellor of State,
All these have yielded to the Power of Fate.

The Sage, whom you confess with fair Applause
In moral Truth and Nature's secret Laws

Not

8. *Tribonusque remotus in auras.*] Archytas says, that all Mankind must follow the common Lot of their Mortality; that Tantalus and Minos are dead, although one had received the Gods to his Table, and the other had been Confident of Jupiter. As he mentions Tithonus between them, and says, that He is dead, (for *occidit* is equally applied to each of them,) the Justness of Thought requires, that some Prerogative, some Title should be given to Him, as well as to the Others, which might naturally defend him from the Power of Death. If then we understand *remotus in auras*, that Tithonus had been carried by Aurora into Heaven, according to the Fable, it will form such a Character of Him, that we might expect He should have been preserved from Death, by the Favour of the Goddes.

BENT.

10. *Iterum Orco demissum.*] Euphorbus was killed by Menelaus, and Pythagoras by his Fellow-Citizens, so that Archytas is now perfectly undeceived in his Opinion, that our Bodies alone are subject to Death. When therefore He says, that Pythagoras was the second Time precipitated to Hell, He means, that the true Euphorbus was dead, and that the false Euphorbus was also dead, under his true

Demissum; quamvis clypeo Trojana relixo.

Tempora testatus, nihil ultra

Nervos, atque cutem morti concesserat atræ;.

Judice te, non sordidus auctor

Naturæ, verique. Sed omnes una manet nox,

Et calcanda semel via lethi.

Dant alios Furæ torvo spectacula Marti,

Exitio est avidum mare nautis.

Mista senum, ac juvenum densantur funera nullum.

Sæva caput Proserpina fugit.

Me quoque devexi rapidus comes Orionis

Illyricis Notus obruit undis.

At tu, nauta, vagæ ne parce malignus arenæ

Ossibus, & capiti inhumato

Particulam dare. Sic, quodcumque minabitur Eurus

Fluctibus Hesperii, Venusinæ

Plectantur sylvæ, te sospite; multaque merces,

Unde potest, tibi defluat æquo

Name of Pythagoras. Without this Explication it is difficult to reconcile the Words to the Sentiments of Archytas, if we suppose Him still a Pythagorean.

11. *Clypeo relixo.*] *Figere* and *refigere* are Terms borrowed from the Roman Law. When a Law was publicly set up, and proposed to the People, They made use of the Word *figere*; when it was taken down; They used the Terms *refigere legem*.

13. *Nervos atque cutem.*] You ought not to be surpris'd, says Archytas, that I am dead, when the greatest Favourites of the Gods, nay, the grand Pythagoras himself, with his Doctrine of Transmigration, hath suffer'd the common Fate of Mortals. As the Doctrine of Pythagoras was the reigning Philosophy of Greece, (which is the Scene of this Ode,) Archytas appeals to the Judgment of this Voyager, and supposes that He could not be ignorant how great an Author Pythagoras was; both in natural and moral Philosophy. Horace gives to Morality the Name of *True*, because They who study the Nature of moral Actions, and the Distinctions between Vice and Virtue, have no other Aim than Truth.

LE FEVRE.

Not meanly skill'd ; whose monumental Shield,
Borne through the Terrors of the Trojan Field,
Prov'd that alone the mouldring Body dies,
But Souls immortal from our Ashes rise ;
Even He, a second Time, resign'd his Breath,
Sent headlong to the gloomy Realms of Death.

One endless Night for whole Mankind remains,
And once we all must tread the shadowy Plains.
In horrid Pomp of War the Soldier dies ;
Sunk in the gulphy Deep the Sailor lies ;
Thus Age and Youth promiscuous croud the Tomb,
No mortal Head can shun th' impending Doom.
When sets Orion's Star, the Winds, which sweep
The rageful Waves, o'erwhelm'd me in the Deep :
Nor thou, my Friend, refuse with impious Hand
A little Portion of this wandering Sand
To these my poor Remains ; so may the Storm
Rage o'er the Woods, nor Ocean's Face deform :

May

18. *Avidum mare.*] The common Editions that read *avidis* make Archytas, against all Rules of Decency, causelessly affront this Mariner, even while he is asking a Favour from him. Besides, *avidum* appears in all the Manuscripts of Torrentius and Doctor Bentley, and in some very ancient Editions. It is the Reading of the Scho-
liast, and a common, poetical Epithet for the Sea.

20. *Proserpina fugit.*] In Allusion to a Superstition of the An-
cients, who believed that no Person could die, until Proserpine, or
Atropos had cut off a Lock of their Hair. This Ceremony was
considered as a Kind of First-fruits consecrated to Pluto. Torr.

21. *Deventi.*] Which declines to its setting. The rising and setting
of this Constellation, are usually attended with Storms. Virgil calls
it *aquosum* and *nimbosum*. Torr.

24. *Offibus & capiti.*] It does not appear that any Earth had been
already thrown on the Body of Archytas ; therefore Scalliger has
without Reason criticised this Passage, as some of the Commenta-
tors have without Necessity endeavoured to justify the Poet upon a
false Supposition. SAN.

108 Q. HORATII FLACCI CARMINUM Lib. 1

Ab Jove, Neptunoque sacri custode Tarenti.

Negligis immeritis nocituram

Postmodo te natis fraudem committere forsan.

Debita jura, vicesque superbæ.

Te maneam ipsum: precibus non linquar inultis.

Teque piacula nulla solvent.

Quanquam festinas, non est mora longa, licebit

Injecto ter pulvere curras.

30. *Negligis.*] You do not fear to commit. You are careless in committing. The Manner of Expression is remarkable. DAC.

34. *Teque piacula*] *Piaculum* signifies both the Crime, and the Sacrifice by which it was expiated. The Ancients were persuaded that nothing could turn away the Effects of an Imprecation made by a Person unjustly treated. *Desigi diris detestationibus nemo non metuit.* PLIN.

36. *Injecto ter pulvere.*] It was sufficient for all the Rites of Sepulture, that Dust should be thrice thrown upon an unburied Corpse. This

ODE XXIX. Ad ICCIUM.

ICCI, beatis nunc Arabum invides.

Gazis, & acrem militiam paras.

Non antè devictis Sabææ

Regibus, horribilique Medo.

Defici

In the Year 729 Augustus sent an Army against the Arabians. The Expedition was unsuccessful by an unusual Sickness among the Soldiers. Horace, with a good deal of Pleasantry ridicules Iccius for leaving the quiet and easy Study of Philosophy to pursue the Dangers and Fatigues of War, while he supposes Him to meditate some mighty Proofs of his Courage, and to subdue all Arabia in his first Campaign.

Verb. 1. *Beatis Arabum gazis.*] Strabo, who accompanied Ælius Gallus in this Expedition, says that he was sent by Augustus against the Sabæans, because that Prince had heard they were a People rich in Gold, and Silver, and Spices. Perhaps the Poet intended that

Strabo

May gracious Jove with Wealth thy Toils repay,
 And Neptune guard thee through the watry Way.
 Thy guiltless Race the bold Neglect shall mourn,
 And thou shalt feel the just Returns of Scorn.
 Thy Curses shall pursue the guilty Deed,
 And all in vain thy richest Victims bleed.
 Whate'er thy Haste, oh let my Prayer prevail,
 Thrice strow the Sand, then hoist the flying Sail.

This Kind of Burial is by Quintilian called *collatitiam sepulturam*.
 was an Act of Religion so indispensable, that no Person could be
 refused, and even the Pontifices, who were forbidden to approach or
 touch upon a dead Body, yet were obliged to perform this Duty.
*Pontificibus nefas esset cadaver videre, tamen magis nefas visum
 erit, si insepultum relinquerent.* Ser. on the sixth Book of Æneid.
 among the Jews, the High-Priest was forbidden to approach
 the Corps even of his Father or Mother, and yet he was obliged to
 bury any dead Body which he found in the Road.

TORR. DAC.

ODE XXIX. To Iccius.

WAST Thou, with envious Eye, behold
 The blest Arabia's treasur'd Gold,
 And boldly mean to take the Field,
 To teach Sabæa's King to yield?
 Or meditate the dreadful Medes
 Chains triumphantly to lead?

Should

note of Satire on the Avarice of Augustus, which was his sole
 motive to undertake that War, although he hath artfully and less
 eagerly applied it to Iccius. *Augustus Ælium Gallum in Sabæa
 sit, quid audires ex omni tempore ditissimos esse, qui & auro, &
 argento, & pretiosis lapidibus aromata permutarent.* SAN.

g. Non ante devictis.] We can understand these Words only of
 that Part of Arabia called Sabæa, for the Romans had carried their
 arms into other Parts of that Country under several different
 Generals.

DAC.

110 Q. HORATII FLACCI CARMINUM Lib.

Nectis catenas? Quæ tibi virginum,

Sponso necato, barbara serviet?

Puer quis ex aulâ capillis

Ad cyathum statuetur unctis,

Doctus sagittas tendere Sericas

Arcu paterno? quis negat arduis

Pronos relabi posse rivos

Montibus, ac Tiberim reverti;

Cum tu coëmptos undique nobiles

Libros Paneti, Socraticam & domum

Mutare loricis Iberis,

Pollicitus meliora, tendis?

5. *Nectis catenas.* J The Poet alludes to a Custom among Roman Soldiers of carrying with them to Battle, Chains or Ropes to tie their Prisoners. He hath raised the Terroure of the Medes by this Epithet *Horribilis*, while he laughs at the Vanity of Iccius, who proposed to conquer those Enemies of the Republic, although all Warfare seems to end in getting some young Maiden to wait on Him, (as Heroes of old had Princesses) or some young Man to be his Cup-bearer. DAC. S.

10. *Quis negat.* J Erasmus thinks this a proverbial Expression taken from the Greeks, who said that the Stream rose against its Mouth.

ODE XXX. Ad VENEREM.

O Venus, regina Cnidi, Paphique,
Spærne dilectam Cypron, & vocantis

Thure te multo Glyceræ decoram

Transfer in ædem,

Fervidæ

The Versification and Images of this little Ode are beautiful and harmonious; nor is it possible to have given Venus a more gallant as well as modest Retinue. We may conjecture, not without Probability, that it was written when Horace was about six and forty Years of Age.

Od. 2

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Should you her hapless Lover slay,
 What captive Maid shall own thy Sway?
 What courtly Youth, with essenc'd Hair,
 Shall at thy Board the Goblet bear,
 Skillful with his great Father's Art

To wing with Death the pointed Dart?

Who shall deny that Streams ascend,

And Tiber's Currents backward bend,

When you have all our Hopes betray'd,

You, that for other Promise made?

When all thy Volumes, learned Store!

The Treasures of Socratic Lore,

Once bought at mighty Price, in vain,

Are sent to purchase Arms in Spain?

Mountain, when any Thing seemed to contradict the common Course
 of Nature.

13. *Cum tu cœntos.*] For a last Stroke of Pleasantry Horace represents the Metamorphosis of this Scholar into a Warrior, and brings him out of his philosophical Cabinet in the terrible Equipage of a Soldier.

14. *Socraticam domum.*] Horace calls the Sect of Socrates, *Socraticam domum*; thus the Schools of all the Philosophers, such as Plato, Xenophon, and other Academicians were called *Familia*. D A C.

ODE XXX. To VENUS.

QUEEN of Beauty, Queen of Smiles,
 Leave, oh leave thy favourite Isles;
 A Temple rises to thy Fame,
 Where Glycera invokes thy Name,
 And bids the fragrant Incense flame.

With

Verf. 4. *In ædem.*] The Commentators dispute with a great deal of learning, whether Glycera invites the Goddess to her own House, to a Chapel particularly dedicated to her; and although the Debate be of such Importance, it is not yet decided.

112 Q. HORATII FLACCI CARMINUM Lib.

Fervidus tecum Puer, & solutis
Gratiæ zonis, properentque Nymphæ,
Et parum comis sine te Juventas,
Mercuriusque.

5. *Solutis Gratiæ zonis.*] The Graces were the most amiable of the Heathen Mythology. They presided over Beauty and the Gratitude due to them; they bestowed Liberality, Eloquence and Wisdom; they dispensed that Gaiety of Humour, that Ease of Manners, and all those amiable Qualities, which render Society delightful and pleasurable. They alone could give that certain Happiness of Manner, which we all can understand, yet no one is able to express; which often supplies the Place of real Merit, and without which Merit itself is imperfect. To temper the Vivacity of Cupid, the Graces are here made his Companions, and appear in their Garments flowing and ungirded, to show that the Festi-

ODE XXXI. Ad APOLLINEM.

QUID dedicatum poscit Apollinem
Vates? quid orat, de paterâ novum.
Fundens liquorem? non opimas
Sardinia segetes feracis:
Non æstuosæ grata Calabria
Armenta: non aurum, aut ebur Indicum:

We have in this Ode a Fund of Criticism and Morality sufficient to prove the Vanity of our Desires, and the Worthlessness of what we usually call Business. Reason and Nature know but few Necessaryties, while Avarice and Ambition, are ever finding out imaginary Wants.

In the Year 726 Octavius dedicated to Apollo a Library and Temple in his Palace on Mount Palatine, which having been struck with Lightning, the Augurs said the God demanded that it should be consecrated to him. Horace was then thirty-nine Years old. See

Verf. 1. *Dedicatum Apollinem.*] Mr. Dacier fancies, that this

d. 31. THE ODES OF HORACE. 113

With Thee bring thy love-warm Son,
The Graces bring with flowing Zone,
The Nymphs, and jocund Mercury,
And Goddess Youth, who without Thee,
nought but savage Liberty.

could be celebrated with the greatest Modesty and Discretion. SAN.
[7. *Juventas.*] Young People, who behaved themselves indecently,
were turned out of this Festival; but the Poet means in general
that Youth is savage and rude, if it be not softened and refined by
love.

SAN.
[8. *Mercuriusque.*] As Mercury was the God of Eloquence and
Wit, he was a Companion very fit to enliven the Gaiety of such a
conversation.

Plutarch tells us, that Mercury was usually next to Venus, be-
cause the Pleasures of Love consist chiefly in Conversation.

ODE XXXI. TO APOLLO.

WHEN at Apollo's hallow'd Shrine,
The Poet hails the Power divine,
What is the Blessing he implores,
While he the first Libation pours?
He nor desires the swelling Grain,
That yellows o'er Sardinia's Plain;
Nor the fair Herds which lowing feed
On warm Calabria's flowry Mead;
Nor Ivory, of spotless Shine,
Nor Gold forth-flaming from its Mine;
Nor

Something particularly noble in the Opening of this Ode, by sup-
posing that Apollo speaks to the Poet, and asks him what Request
he hath to make to Him on this solemn Occasion.

[2. *Novum liquorem.*] Wine which was now the first time poured
out in Libations made in this new Temple. *Vinum, per quod nova
ausrabatim precatio.*

ANCIENT SCHOLIAST,

Non rura, quæ Liris quietâ
 Mordet aquâ, taciturnus amnis.
 Premant Calenam falce, quibus dedit
 Fortuna, vitem; dives & aureis
 Mercator exsiccat culullis
 Vina Syrà reparata merce,
 Dis carus ipsis; quippe ter, & quater
 Anno revisens æquor Atlanticum
 Impune, Me pascunt oliuæ,
 Me cichorea, levesque malvæ.
 Frui paratis & valido mihi,
 Latoë, dones; ac, precor, integrâ
 Cum mente, nec turpem senectam
 Degere, nec citharâ carentem.

9. *Calenam falce vitem.*] Dr. Bentley hath sufficiently shewed the Necessity of this Correction, and Mr. Cuninghame has received into the Text. The Expression is more natural, and the Verse better placed.

15. *Me pascunt.*] When the Poet has described a Crowd of Vintners who fatigue the God with their Petitions, he now presents his own Prayer, in which his Wishes are bounded by good Sense and Modesty. He leaves to others the Views of an imaginary Happiness, and wisely asks for the real Blessings which he is capable of enjoying.

16. *Leves malvæ.*] Easy of Digestion, and which lighten the Stomach.

or the rich Fields that Liris laves,
 There silent roll his deepning Waves.
 Let others quaff the racy Wine
 To whom hath Fortune given the Vine;
 The golden Goblet let Him drain,
 Who vent'rous plows th' Atlantic Main,
 Next with three safe Returns a Year,
 Or He to every God is dear.
 To Me boon Nature frankly yields
 Her wholesome Sallad from the Fields,
 Nor ask I more than Sense and Health,
 Still to enjoy my present Wealth.
 From Age and all its Weakness free,
 Oh Son of Jove, preserv'd by Thee,
 Give me to strike the tuneful Lyre,
 And thou my latest Song inspire.

19. *Nec turpem senectam.*] An honourable old Age is a Proof that Youth was spent in the Practice of Virtue. The Construction of the Words is remarkable, *degeret senectam non turpem*. As in Virg. where he speaks of the Horse

— Abde domo, nec turpi ignosce senectæ;

We must continue it.

Abde domo, & ignosce senectute non turpi.

DAC.

ODE XXXII. Ad LYRAM.

POSCIMUR. Si quid vacui sub umbrâ
 Lufinus tecum, quod & hunc in annum
 Vivat, & plures, æge, dic Latinum,
 Barbite, carmen;
 Lesbio primùm modulate civi;
 Qui ferox bello, tamen inter arma,
 Sive jactatam religârat udo
 Littore navim;

Augustus commanded Horace to write the *Carmen Seculare*. *Horatio seculare carmen componendum Augustus injunxit.* SVET. The Poet, justly sensible of an Honour which declared him the Lyric Poet of his Age, in this Ode invokes his Lyre to inspire him with something worthy of such a Mark of Distinction, and which might deserve the Care and Regard of Posterity. *Quod & hunc annum vivat & plures.*

It is true this is only a Conjecture, and incapable of Proof, yet throws a particular Beauty over the Ode, and we shall find in the following Remarks, that it doth not want Probability.

Verf. 1. *Poscimur.*] Lambinus says that this Reading appears almost all the Manuscripts. Doctor Bentley affirms the contrary. Mr. Dacier assures us, that although we read *Poscimur* we must construe it in an Active Sense, and that all Authors have Instances of this Kind. This Assertion requires some Proof. Mr. Sanadon has taken some Quotations from Doctor Bentley, in which the *Verbo poscor* must necessarily be understood in a Passive Sense, and he concludes that Horace might have used it in the same Manner. Torrentius thinks *poscimur* too bold for a poetical Petition to his Lyre. Such are too frequently the Differences among Commentators, not in their Opinion only, but in their Assertion of Fact. Yet since we have received the present Reading, we may observe that there is a Vivacity and Quickness in the Expression, which shews with how much Pleasure the Poet obeys the Command of Augustus.

2. *Quod & hunc in annum.*] There is a pretty Opposition between the solemn Inspiration which the Poet now demands for Work that is to live to Posterity, and all those idle Songs, which were only an Amusement of his gayer Hours.

ODE XXXII. To his LYRE.

F beneath the careless Shade,
 Harmonious Lyre, with Thee I play'd
 What may live some passing Year,
 Mark! we are called, obedient hear;
 Now the Latin Muse inspire,
 And warm the Song with Grecian Fire.
 Alcæus first thy Music strung,
 Dreadful in War, to Thee He sung,
 When He heard the Battle roar,
 Almost shipwreck'd reach'd the Shore.

Music,

The Ancients used the Words *ludere* and *lusus* for Verses made on little, trifling, or amorous Subjects; and the Greeks called this kind of Writers *παρρηγορῆς*, Writers of Sports or Plays.

D A C.

5. *Lesbio primum.*] In this great Design of the *Carmen seculare* Horace proposes to himself an Imitation of Alcæus, and seems to give him the Glory of inventing Lyric Poetry, because he excelled his Predecessors in that kind of Composition.

S A N.

The Remains, which we still have of Alcæus, are animated with spirit of Grandeur and Courage that shews him equally formed for War and Poetry. He was the Terror of Tyrants, and all Oppressors of public Liberty, from whence his *minaces Camenæ* in the fourth Book. His Superiority to Sappho, when they are represented singing to the Ghosts of the Departed, is finely imagined.

*Utrumque sacro digna silentio
 Mirantur umbræ dicere; sed magis
 Pugnas, & exaltos tyrannos
 Densum bibit aure vulgus.*

Lib. 2. Ode 13.

Thus when They strike the golden Lyre,
 The Ghosts the solemn Sounds admire;
 But when Alcæus lifts the Strain
 To Kings expell'd, and Tyrants slain,
 In thicker Crouds the shadowy Throng,
 Drink deeper down the martial Song.

118 Q. HORATII FLACCI CARMINUM LIB.

Liberum, & Musas, Veneremque, & illi
Semper hærentem Puerum canebat,
Et Lycum, nigris oculis, nigroque
Crine decorum.

O decus Phœbi, & dapibus supremi

Grata testudo Jovis, ô laborum

Dulce lenimen, mihi cumque salve

Rite vocanti.

7. *Religârat.*] This Verb has two Significations entirely opposite and might be construed either to *set Sail*, or to *cast Anchor*. The Sense must here determine us to the latter Meaning of the Word as the Poet opposes the Noise and Tumult of Battle to the Calm and Repose after a Storm.

11. *Lycum nigris oculis.*] Black Eyes and black Hair were Beauties among the Greeks and Romans. Anacreon desires that his favourite Boy may be painted with black Hair, and Catullus tells a Girl that she is not handsome, because she has not black Eyes.

13. *O decus Phœbi.*] The Hymn, which was sung at the school Games.

ODE XXXIII. Ad ALBIUM TIBULLUM

ALBI, ne dolcas plas nimio, memor
Immitis Glyceræ, neu miserabiles
Decantes elegos, cur tibi junior
Lasâ præniteat fide.

Mr. Dacier, by a Mistake which runs through his whole Works asserts that Tibullus was but twenty-four Years of Age when this Ode was written, and that consequently the Epithet *Junior* must be understood a *new Lover*, not a *younger*. From the same Mistake he tells us, that Tibullus, having ruined his Fortune in idle and vicious Pleasures, was obliged to retire to his Country Seat to avoid the Pursuit of his Creditors.

The very amiable Character which Horace gives Him in this Epistle, *Albi, sermonum nostrorum candidè judex*, might at least have taught the Critic a little more Caution: And although it may

33. THE ODES OF HORACE.

119

Musick, Love, and Wine his Theme,

And Venus, Laughter-loving Dame,

Cupid ever by her Side,

And Lycus high in Beauty's Pride,

With his Hair of jetty Dye,

And black the Lustre of his Eye.

Charming Shell, Apollo's Love,

How pleasing to the Feasts of Jove!

Hear thy Poet's solemn Prayer,

Thou Softner of each anxious Care.

... was consecrated to the tutelary Divinities of the Roman Empire, from whence the Poet invokes a Lyre that was the Glory of Apollo, and the Delight of Jupiter in his Feasts.

[S. Rite.] This was a religious Term, which marked the Ceremonies prescribed for all exterior Worship of the Gods. The using here in a solemn Invocation of the Lyre may open to us the Design of the Ode, and we find it twice used in the Carmen seculare in the same Sense.

ODE XXXIII. TO ALBUS TIBULLUS.

No more in elegiac Strain

Of cruel Glycera complain,

Though she resigns her faithless Charms

To a new Lover's younger Arms.

The

... to fix the Year of this Poet's Birth, yet may we conjecture, with great Probability, that He was born about six hundred and twenty. An ancient Life of this Poet says that He was honoured with some military Rewards for his Merit in the War of Aquitaine, and by Mr. Dacier's Account He could be only fifteen Years of Age as by the same Account He was only twelve Years old at the time of Actium. He had early engaged Himself in the Cause of Liberty, and continued in that unfortunate Party with great Firmness for which his Fortune was by Augustus divided among his Adversaries. Thus the Critick, by a Train of Mistakes, not only misleads

Insignem tenui fronte Lyconida

Cyri torret amor : Cyrus in asperam

Declinat Pholoën ; sed prius Appulis

Jungentur capreæ lupis,

Quàm turpi Pholoë peccet adultero.

Sic visum Veneri, cui placet impares

Formas, atque animos sub juga ænea

Sævo mittere cum joco.

Ipsam me melior cùm peteret Venus,

Gratâ detinuit compede Myrtale

Libertina, fretis acrior Adriæ

Curvantis Calabros sinus.

misleads his Readers, but has injuriously treated an amiable
a virtuous Character.

Verf. 5. *Tenui fronte.*] The Greeks and Latins thought a
Forehead a great Beauty. *Frons brevis atque modus breviter si
bus unci.* MART. And Petronius in the Description of C
Frons minima. This Taste was so general, that the Ladies use
hide part of their Foreheads with Bandages, which Arnobius
nimbos. Imminerent frontes nimbis

10. *Sic visum Veneri.*] Servius remarks upon a Passage in Vi
gil, that when the Ancients could not perceive the Reason or ju
st of any extraordinary Action, They used to account for it, by

The Maid, for lovely Forehead fam'd,
 With Cyrus' Beauties is inflam'd;
 While Pholoë, of haughty Charms,
 The panting Breast of Cyrus warms;
 But Wolves and Goats shall sooner prove
 The Pleasures of incestuous Love,
 Than she her Virgin Honour stain,
 And not the filthy Rake disdain.

Thus Venus wills, whose Power controuls
 The fond Affections of our Souls;
 With sportive Cruelty she binds
 Unequal Forms, unequal Minds.
 Thus when a better Mistress strove
 To warm my youthful Breast to Love,
 Yet could a Slave-born Maid detain
 My willing Heart in pleasing Chain,
 Though fiercer She, than Waves which roar
 Winding the rough Calabrian Shore.

was the Will of the Gods. This Accusation of the Gods has a
 kind of Respect in it, which can alone preserve it from being blas-
 phemous.

ODE XXXIV.

PARCUS Deorum cultor, & infrequens,
 Infanientis dum sapientiæ
 Consultus erro; nunc retrorsum
 Vela dare, atque iterare cursus
 Cogor relictos; namque Diespiter
 Igni corusco nubila dividens

Plerumque

Translated by Mr. DUNKIN.

The Commentators are much divided about the Design and Intention of this Ode; whether the Poet hath made a sincere Recantation of the Epicurean Philosophy, or whether He laughs at the Stoics by a pretended Conversion to their Doctrine. The last Opinion is supported by the following Reasons.

If Horace really abjured the Sect of Epicureans, it must have been in the last ten Years of his Life, as appears by the fourth Epistle of the first Book; and as it was a frequent Argument against Atheism that although the Clouds are naturally the Cause of Thunder, yet is sometimes heard in a clear Sky, Horace must have early known an Instance of this kind of reasoning as well as the Stoical Conclusion from it. But, besides the Weakness of the Reason which gives for changing his religious Principles, it is a little extraordinary that we should not have any other the least Proof of this Conversion in his whole Works.

Verf. 1. *Parcus Deorum cultor.*] The Epicureans only conform to the outward Ceremonies of religious Worship, which They thought the Credulity of the People had established. This superficial kind of Devotion, the Poet hath expressed by the Word *parcus*.

Infrequens.] There is in this Epithet a remarkable Beauty, which the Translation hath endeavoured to preserve. It is a Metaphor taken from a Soldier who deserts from his Colours. *Infrequens* appellabatur miles qui abest, *abfuisset à Signis*—

2. *Infanientis sapientiæ.*] Wisdom in the very Act of running mad. According to the Stoics, the System of Epicurus was Folly and Madness: According to the Epicureans it deserved the Title of Wisdom. Horace hath pleasantly put these two Words together which seem naturally to destroy each other, and with an Equivocation, which keeps the Reader in Suspense, makes use of the Word

Sapientia

ODE XXXIV.

A Fugitive from Heaven and Prayer,
 I mock'd at all religious Fear,
 Deep-scienced in the mazy Lore
 Of mad Philosophy; but now
 Hoist Sail, and back my Voyage plow
 To that blest Harbour, which I left before.

For lo! that awful heavenly Sire,
 Who frequent cleaves the Clouds with Fire,
 Parent of Day, immortal Jove!

Late

Sapientia, which either signifies *Wisdom* or *Philosophy*. An Epicurean may understand it in the first Sense, and a Stoic in the second.

SAN.

4. *Iterare cursus relictos*.] This metaphorical Expression is taken from a Traveller who hath mistaken one Road for another, and returns immediately to the Spot from whence his wandering began. *Relatos cursus iterare*, is, *relegendo cursus iterare*.

*Uique ope virginea nullis iterata priorum
 Janua difficilis filo est inventa relecto.*

OVID. METAM.

Cursus relictus is not Latin; Heinſius, Doctor Bentley and Mr. Sanderson assure us, that we may say *cursum intermittere*, *cursum desinere*, but never *cursum relinquere*; that it is a manner of speaking absolutely improper and without Example; and that if we receive the usual Reading, we are obliged to prove that Horace had been once a Stoic, and had forsaken the Doctrines of that Philosophy, to which He now returns.

5. *Namque Diespiter*.] A Stoic might suppose, that it was the Strength of his Conviction, which furnished the Poet with Images so noble, with Cadences so pompous, and Expressions so animated. And yet the Weakness of the single Reason, which he gives for his Conversion, may justly make us suspect, that He hath raised these Tropes with so much Magnificence, only to impose upon the Stoics by an affected Recantation of his Epicurean Errors.

Diespiter signifies *Diei pater*, as Jupiter is put for *Jovis pater*, and *Marspiter* for *Mars pater*.

SAN.

124 Q. HORATII FLACCI CARMINUM Lib. 1.

Plerumque, per purum tonantes
 Egit equos, volucremque currum ;
 Quo bruta tellus, & vaga flumina,
 Quo Styx, & invisi horrida Tænari
 Sedes, Atlanteusque finis,
 Concutitur. Valet ima summis
 Mutare, & insignem attenuat Deus,
 Obscura promens : hinc apicem rapax
 Fortuna cum stridore acuto
 Sustulit, hic posuisse gaudet.

7. *Plerumque, per purum*] I who was formerly an Epicurean, am now obliged to confess the Being of a God ; for I lately heard the Thunder rolling in a clear, unclouded Sky, which usually, *plerumque*, proceeds from natural Causes, when the Firmament is covered with Clouds. By placing a Comma after *plerumque* the Sense and Connexion are plain.

BANGIUS. BENT.

12. *Valet ima summis.*] The Poet here throws off the Mask of Stoicism, and appears an open, undisguised Epicurean. He acknowledges the Being of the Gods, and owns their Power, but, for fear of giving too much Trouble to their Indolence, He abandons all Events to Fortune, whose good Pleasure and sovereign Authority govern all Things here below.

DAC. SAK.

14. *Obscura.*] The Critics agree that Horace, in Purity of Style, should have written *obscurum* after *insignem*. Doctor Bentley reads *insignem*.

ODE XXXV. Ad FORTUNAM

× O Diva, gratum quæ regis Antium,
 Præsens vel imo tollere de gradu
 Mortale corpus, vel superbos
 Vertere funeribus triumphos :

× *Cid: Mr Addison's Works. 4. Vol. 2. p. 101.* T

The Subject of this Ode is perfectly noble, well designed, and well executed. The Versification is flowing and harmonious, the Expression bold and sublime.

In the Year 719 Augustus was on his March to Britain, but was recalled.

ate through the floating Fields of Air,
The Face of Heaven serene and fair,
His thundring Steeds, and winged Chariot drove.

When, at the bursting of his Flames,
The ponderous Earth, and vagrant Streams,
Infernal Styx, the dire Abode
Of hateful Tænarus profound,
And Atlas to his utmost Bound,
Trembled beneath the Terrours of the God:

The Hand of Jove can crush the Proud
Down to the meanest of the Croud,
And raise the lowest in his stead;
But rapid Fortune pulls him down,
And snatches his imperial Crown,
To place, not fix it on another's Head.

gene, and Mr. Sanadon thinks it one of the happiest Corrections
Mr. Cunningham, that he hath set *insignia* in grammatical Oppo-
sition to *obscura*. If the Reader approve of this last Correction, he
must allow the poetical Licence of making *insignia* three Syllables,
which there are several Instances in the Poets.

ODE XXXV. TO FORTUNE.

GODDESS, whom Antium, beauteous Town, obeys,
Whose various Will, with instant Power can raise
Mortals from the Depths of cold Despair,
Or change proud Triumphs to the funeral Tear:

Thee

called by a Revolt of the Dalmatians. In 727, having ended the
Il Wars by the Defeat of Anthony, He again resolved to turn his
arms against that Island, but was satisfied with an Embassy from
ence, and a Promise of Obedience to any Conditions, which He
pleased

Te pauper ambit sollicitâ prece
 Ruris colonus : te dominam æquoris,
 Quicumque Bithynâ laceffit
 Carpâthium pelagus carinâ :
 Te Dacus asper, te profugi Scythæ,
 Urbesque, gentesque, & Latium ferox,
 Regumque matres barbarorum, &
 Purpurei metuunt tyranni.
 Injurioso ne pede proruas
 Stantem columnam ; neu populus frentens
 Ad arma cessantes, ad arma
 Concitet, imperiumque frangat.
 Te semper anteit sæva necessitas,
 Clavos trabales, & cuneos manu
 Gestans ahenâ ; nec severus
 Uncus abest, liquidumve plumbum.

pleased to impose upon Them. These Conditions not being well observed, He was determined to make the Britons feel the Effects of his Displeasure, yet was again obliged to employ the Forces of the Republic in suppressing an Insurrection of the Salassi, Cantabri and Asturii.

It is indifferent upon which of these Occasions this Ode was written, and it is impossible to determine with any Exactness.

13. *Injurioso.* These two Strophes will appear in a very different Sense according to the Manner of Pointing. If we make a full Stop at *metuant*, the first Strophe can only express the Fears with which Kings and Nations regard the Power of Fortune ; and the second will be turned into a Prayer for the Roman State, which is naturally represented by a Column, raised and strengthened by the Victories of Augustus, yet liable to be shaken and overturned by Revolutions and Insurrections in the Absence of that Prince. If we read the Passage with the usual Pointing, the Word *metuant* must refer to the Column and Empire of each particular King, Nation, and Country. But, besides that it would be more elegant, Horatian Latin to say *metuant ne proruas*, rather than *metuant te, ne proruas*, it seems to have some Hardness in the Expression, if we apply the standing Pillar to so many different Nations, particularly to the vagrant Scythians, who can very hardly be said to fear that the Nations should rise to break their Empire.

Thee the poor Farmer, who with ceaseless Pain
labours the Soil ; Thee, Mistress of the Main,
The Sailor, who with fearless Spirit dares
The rising Storm, yet courts with anxious Prayers :

Thee the rough Dacian, Thee the vagrant Band
Of field-born Scythians, Latium's warlike Land,
Cities and Nations, Mother-Queens revere,
And purple Tyranny beholds with Fear.

Nor in thy Rage, with Foot destructive, spurn
This standing Pillar, and its Strength o'erturn ;
Nor let the Nations rise in bold Uproar,
From Peace arise, to break th' imperial Power.

With solemn Pace and firm, in awful State
Before Thee stalks inexorable Fate,
And grasps impaling Nails, and Wedges dread,
The Hook tormentous, and the melted Lead :

G 4

Thee

If the Translator could have ventured so bold an Alteration, he
could have printed this Strophe after *Partibus, Oceanique rubro*.
We should then have the Character and Description of Fortune in
one, unbroken Length, and each Strophe would begin with some
new Instance of her Power. The Prayer to the Goddess would then
be regularly continued, and end very happily with a Petition for con-
firming the Grandeur of the Roman State, and its Preservation from
any future Insurrections of the Nations, which she had subdued,
and which were now at Peace, *ad arma cessantes*.

This last Reflection would more particularly introduce the Remem-
brance of the civil War, the Miseries and Crimes which it produced,
and the Prayer which concludes the Ode.

17. *Sæva Necessitas*.] Mr. Dacier imagines that these Lines are a
Description of a Picture in Antium, or rather of one drawn by the
Hand of the Poet, whom he doth not doubt to have been an excel-
lent Painter. The Conjecture is indeed a Compliment to our fa-
vourite Author, yet a little difficult of Proof.

The Retinue of Fortune is well chosen. Necessity goes before
Her, because there is nothing capable of resisting her Power. Hope
made her Companion, because Fortune is the Refuge of the Mis-
erable, and Fidelity never leaves Her, because a true Friend is equally
constant to bad, as to good Fortune.

S A N.

Te spes, & albo rara fides colit
 Velata panno; nec comitem abnegat,
 Utcumque mutatâ potentes
 Veste domos inimica linquis.

At vulgus infidum, & meretrix retro
 Perjurâ cedit: diffugiunt cadis
 Cum face siccatis amici,
 Ferre jugum pariter dolosi.

Serves iturum Cæsarem in ultimos
 Orbis Britannos, & juvenum recens
 Examen, Eois timendum

Partibus, Oceanoque rubro:
 Eheu, cicatricum & sceleris pudet,
 Fratrumque. Quid nos dura refugimus
 Aetas? Quid intactum nefasti
 Liquimus? Unde manum juvenus
 Metu Deorum continuit? Quibus
 Pepercit aris? O utinam novâ

Incude

22. *Nec comitem abnegat.*] This Passage hath some Difficulty, Fortune never leaves any Person; when she is favourable, the Poet represents Her under the Idea of a Woman finely dressed, who fills her House with Happiness and Abundance; but when she changes her Temper, she is represented as changing her Dress, and leaving the House to Destruction and Misery. Thus she still continues a Companion, even to those whom she hath rendered miserable.

DAG.

This seems to be rather a literal Construction of the Words, than the poetical Meaning of the Author, who by Fortune's changing her Dress, alludes to the Habits of Mourning worn by People in Affliction.

26. *Diffugiunt cadis.*] This Image, taken from the Lees of Wine, hath something extremely below the Dignity of this Ode; and however beautiful the next Idea may be, in which a false Friend is said to refuse to bear the Yoke of Life, yet there seems to be something faulty in joining two Comparisons together so very different in kind. The best Latin Authors, especially the Poets, are but too careless in this respect. *Muli quum initium a tempestate sumserint, incendunt aut ruina finiunt.* QUIN.

DAG. SAN.

31. Eni

Thee Hope, and Honour, now alas! how rare,
With White enrob'd, attend with duteous Care,
When, from the Palace of the Great, you fly
In angry Mood, and Garb of Misery.

Not such the Croud of light Companions prove,
Nor the false Mistress of a wanton Love,
Faithless who wait the lowest Dregs to drain,
Nor Friendship's equal Yoke with Strength sustain.

Propitious guard the Prince who bold explores
His ventrous Way to farthest Britain's Shores;
Our new-rai'd Troops be thy peculiar Care,
Who dreadful to the East our Banners bear.

Alas! the shameless Scars! the guilty Deeds,
When by a Brother's Hand a Brother bleeds!
What Crimes have we, an Iron Age, not dar'd?
Through Reverence of Gods, what Altar spar'd?

Oh that our Swords, with civil Gore distain'd,
And in the Sight of Gods and Men profan'd —

G 5

Oh

[31. *Eois timendum.*] In the End of the Year 727, Elius Gallus marched with his Army to succeed Cornelius in the Government of Egypt, and as He wanted a Fleet for his Expedition against the Arabians, He ordered a Number of Ships to be built in the Ports of the Red Sea. As this Army alarmed all the Countries of the East, the Romans had the greatest Expectations that it would revenge all the Insults which the Republic had received from the Parthians.

There are a great many wise Conjectures which attempt to account for the Name of the Red Sea, and probably those of the greatest Learning have the least Truth. Thus of the white Sea, the blue Sea, the black Sea, the green Sea, &c. where Chance or Fancy, or some particular Event hath produced these Names, which have furnished such abundant Matter of Erudition to Critics. SAN.

[33. *Eheu cicatricum.*] The Poet very artfully laments the Calamities of the Civil War, from which Augustus had relieved the Commonwealth, and to which it might be again exposed by his absence, SAN.

Incude dissingas retusum in
Massagetæ, Arabasque ferrum.

38. *O utinam.*] Horace prays to Fortune, that she would forge again the Swords, which had been stained with the Blood of Romans in the Civil War, that they might be usefully employed against the Enemies

ODE XXXVI.

ET thure, & sidibus juvat
Placare, & vituli sanguine debito
Custodes Numidæ Deos;

Qui nunc, Hesperia sospes ab ultimâ,
Caris multa sodalibus,

Nulli plura tamen dividit oscula,
Quàm dulci Lamia, memor

Actæ non alio rege puertia,

Mutatæque simul togæ.

Cressâ ne careat pulchra dies nota;

Neu promptæ modus amphoræ,

Neu morem in Salium sit requies pedum;

It is probable that this Ode was written in the Year 730, when Numida returned with Augustus from the War of Spain; and we may judge with how much Tenderneſs Horace loved his Friends, when he celebrated their Return with Sacrifices, Songs, and Dances.

Verſ. 2. *Placare.*] Although Numida was returned, yet his Friends ought still to fear the Anger of the Gods until they had performed their Vows, and offered the Sacrifice which they had promised.

9. *Mutatæque simul togæ.*] The Greeks and Latins called the Tutors of their Children, *Kings*, or *Governors*. At the Age of seventeen their Youth put on the Toga, and were no longer under a Tutor's Power. The Toga was a large Mantle, worn over the

Oh forge again, dread Queen, the temper'd Steel,
And let our Foes the pointed Vengeance feel.

Enemies of the Republic ; for while they were polluted with civil
Blood, they must be Objects of Hatred and Aversion to the Gods.

DAG.

ODE XXXVI.

WITH Incense heap the sacred Fire,
And strike, with bolder Hand, the willing Lyre.

Now let the promis'd Victim's Blood
Pour grateful to the Gods its purple Flood ;
Those guardian Gods from farthest Spain,
Gracious who send our Numida again.

A thousand Kisses now He gives,
A thousand welcome Kisses He receives,
But Lamia most his Friendship proves,
Lamia with Tendernefs and Truth he loves.

At School their youthful Love began,
And by the same Degrees they rose to Man.

With happiest Marks the Day shall shine,
Nor shall it want th' abundant Joy of Wine ;

Like Salian Priests the Dance we'll lead,
And many a mazy Measure ceaseless tread.

Now

Tunica, and different in Length, Colour, and Ornaments, according
to the Fortune or Profession of the Wearer. SAN.

10. *Cressa ne carear.*] As Chalk was found in great Abundance in
Crete, the Ancients used to say proverbially, a *Cretan Mark*, for any
Mark of Joy and Happiness ; on the contrary, their unlucky Days
were said to be marked with black.

Cressa, an carbone notandi.

Hor.

Illu prius Cressa, max hac carbone notasti.

Perf.

LAMB.

132 Q. HORATII FLACCI CARMINUM Lib. 1.

Neu multi Damalis meri

Bassum Threiciâ vincat amysside ;

Neu desint epulis rosæ,

Neu vivax apium, neu breve lilium.

Omnes in Damalin putres

Deponent oculos ; nec Damalis novo

Divelletur adultero,

Laseivis hederis ambitiosior.

15

20

ODI

13. *Multi Damalis meri.*] The ancient Romans had such an Abhorrence of a Woman's drinking to Excess, that the Laws of the twelve Tables permitted an Husband to punish his Wife with Death, who was guilty of that Crime. *Uxorem temulentam marito puniendi occidendive jus potestasque esto.*

SAN.

Torrentius thinks that Damalis intended, *ut mulierum est mos*, to spare her Lover Numida in this Drinking Match, and that therefore the Challenge is formed between her and Bassus, who is encouraged to attack this Mistress of the Feast.

14. *Threiciâ amysside.*] This Term is Greek, and signifies a Custom among the Thracians of drinking a certain Measure of Wine, without closing the Lips or taking Breath.

LAMB.

16. *Vivax apium.*] A kind of wild Parsley, of a beautiful Verdure,

Now let the Thracian Goblet foam,
 or Bassus, in the breathless Draught o'ercome,
 Shall tamely yield his boasted Name
 Damalis of very drunken Fame :
 Here let the Rose and Lilly shed
 their short-liv'd Bloom ; let wreathing Parsley spread
 its living Verdure o'er the Feast,
 and crown with mingled Sweets the raptur'd Guest :
 On Damalis each amorous Boy
 must gaze with Eyes that flow with Joy,
 While she, as curls the Ivy-Plant,
 all twine luxuriant round her new Gallant.

... which preserves its Freshness a long time, from whence the
 ... calls it *vivax*.

SAN.

[*Putres oculos.*] The Eye by Excess of Wine is loose and flow-
 ing, or almost dissolved and broken. As Love has the same Effect,
 Bacchus desires a Painter to draw the Eyes of his Mistress, like
 those of Venus, *flowing in Moisture.* *Ille est in Venerec putris. Perf.*

TURNER.

ODE XXXVII. *Ad SODALES.*

NUNC est bibendum, nunc pede libero
 Pulsanda tellus; nunc Saliaribus
 Ornare pulvinar Deorum
 Tempus erat dapibus, sodales.
 Antehac nefas depromere Cæcubum
 Cellis avitis, dum Capitolio
 Regina dementes ruinas,
 Funus & imperio parabat,
 Contaminato cum grege turpium
 Morbo virorum; quidlibet impotens
 Sperare, fortunæque dulci
 Ebria; sed minuit furorem
 Vix una sospes navis ab ignibus;
 Mentemque lymphatam Mareotico

Redegit

Translated by Mr. DUNKIN.

The Death of Cleopatra put an end to the War between Octavius and Anthony. Horace composed six Odes upon this Subject, and although this be the last, yet it is not the least beautiful; for, as if the Success of Octavius had given him new Strength, the Poet and Hero are equally triumphant. The Character of Cleopatra is perfectly finished, and her Death represented in very natural and lively Colours. All her Passions are in violent Motion; her Ambition is Drunkenness; her Love is Madness; and her Courage is Despair; while the Soul of the Poet seems to be animated with all her Transports, which break forth into a Grandeur of Sentiments, a Boldness of Figures, and an Energy of Expression.

We may observe in this Ode (as in all the others which were written on the Subject of the Civil Wars) a constant Tenderness and Care for the Person of Anthony. He raised the whole East in Arms against Octavius, and his Death had now delivered that Prince from a dangerous Rival, and put an end to a War, which had laid waste the Republic so many Years: Yet all the Indignation of the poet falls upon Cleopatra, and her Death alone is proposed as an object of public Joy.

TO AR. SAN.

ODE XXXVII. *To his COMPANIONS.*

NOW let the Bowl with Wine be crown'd,
 Now lighter dance the mazy Round;
 And let the sacred Couch be stor'd
 With the rich Dainties of a Salian Board.

Sooner to draw the mellow'd Wine,
 Prest from the rich Cæcubian Vine,
 Were impious Mirth; while yet elate
 The Queen breath'd Ruin to the Roman State.

Sarrounded by a tainted Train
 Of Men effeminate, obscene,
 She rav'd of Empire—nothing less—
 In her Hopes, and giddy with Success.

But hardly rescued from the Flames,
 One lonely Ship her Fury tames;

While

Besides the prudential Reasons of not offending the Party of Anthony, which must have been still very powerful in Rome, Horace might possibly have known that unhappy Roman, and was too generous to insult his Reputation after his Death.

Verf. 1. *Nunc est bibendum.* Instead of losing himself in puerile descriptions of the public Joy, the Poet passeth at once to the Cause from whence it rose. The boundless Projects of Cleopatra; those Arms which she caus'd through the whole Empire; the Ruin of her Fortune, and the melancholy Catastrophe of her Death, are the Objects which animate the Scene, and fix our Attention. *SAN.*

2. *Nunc Saliaribus.* Upon any Event advantageous to the State, the Romans order'd public Prayers in the Temples, and invited the Gods to Banquets of the greatest Magnificence. The Expression of Horace is perfectly exact; all the Ornaments of the Entertainment are a Compliment to the Gods, but the Profit belonged to their Priests. *SAN.*

13. *Ab ignibus.* The Fleet of Anthony, even after his Flight, made such an obstinate Resistance, that Augustus was oblig'd to send Fire from his Camp to destroy it. *DAC.*

Redegit in veros timores
 Cæsar, ab Italiâ volentem
 Remis adurgens, (accipiter velut
 Molles columbas, aut leporem citus
 Venator in campis nivalis
 Æmonia) daret ut catenis,
 Fatale monstrum; quæ generosius
 Perire quærens, nec muliebriter
 Expavit enses, nec latentes
 Classe citâ reparavit oras.
 Ausa & jacentem visere regiam
 Vultu sereno fortis, & asperas
 Tractare serpentes, ut atrum
 Corpore combiberet venenum,
 Deliberatâ morte ferocior:

15. *Veros timores.* Horace says, that continual feasting, and drinking, had disordered Cleopatra's Understanding even to Madness, and these *veros timores* are put in strong opposition to *quidlibet impotens sperare*. Her Hopes were vain, but all her Fears were real. SAR.

16. *Ab Italiâ volentem.* Cleopatra left Ægypt with a numerous and formidable Fleet, and sailed, as to a certain Conquest, towards Italy, which, from being an Object of her Hopes, was now become a Scene of Terreur, from which She fled, in the greatest Disorder, with all the Speed of Sails and Oars. SAR.

20. *Daret ut catenis.* Octavius had given particular Directions to Proculeius and Epaphroditus to take Cleopatra alive, that He might make Himself Master of her Treasures, and have the Glory of leading her in Triumph. Justly sensible of this Ignominy, She had reserved a Dagger for her last Extremities, and when She saw Proculeius enter, she raised it to stab herself, but He dexterously wrenched it from her. LAM.

21. *Monstrum; quæ.* This manner of speaking is not without Examples in the best Authors. *Ubi est scelus, qui me perdidit.* TERENT. *Dua importuna prodigia, quos egesset, ser.* CÆCILIUS where the Adjective is applied to the Person, rather than to the Substantive. SAR.

25. *Jacentem regiam.* It would contradict the Faith of History to construe *jacentem*, lying in Ruins, *dirutam* or *destruatam*. In Poetic Style it may signify *massam*, *desolatam*, *desperatam*. SAR.

While Cæsar with impelling Oar,
Pursued her flying from the Latian Shore :

Her, with Ægyptian Wine inspir'd,
With the full Draught to Madness fir'd,
Augustus sober'd into Tears,
And turn'd her Visions into real Fears.

As darting sudden from above,
The Hawk attacks a tender Dove :
Or sweeping Huntsman drives the Hare
O'er wide Æmonia's icy Desarts drear :

So Cæsar through the Billows prest
To lead in Chains the fatal Pest :
But she a nobler Fate explor'd,
For Woman-like beheld the dreadful Sword.

Unmov'd she saw her State destroy'd,
Her Palace now a lonely Void,
Nor with her profligated Host,
For Succour fled to some far distant Coast.

With fearless Hand she dar'd to grasp
The Writings of the wrathful Asp,
And suck the Poison through her Veins,
Resolv'd on Death, and fiercer from its Pains ;

Then

26. *Asperas.*] This Word taken in the Sense of *exacerbatus*, *asperatus*, forms a very beautiful Image, and exactly agreeable to History ; for Plutarch tells us, that she provoked the Asp to greater Fury by pricking it with a golden Spindle. *Aspidem perbibentem aureo ipsam lacessentis & stimulantis adripuisse Cleopatræ brachium.*
Thus died the most beautiful and most ambitious Princess in the World, at the Age of thirty eight Years, of which She reigned seventeen. With her fell the Ægyptian Monarchy, which had subsisted two hundred, fourscore, and fourteen Years, under thirteen Kings of the Family of the Lagidæ.

SAN.

138 Q. HORATII FLACCI CARMINUM Lib.

Sævis Liburnis scilicet invidens,
Privata deduci superbo
Non humilis mulier triumpho.

30. *Sævis Liburnis.*] The Poet mentions these Vessels, not because they were particularly serviceable in gaining the Victory

ODE XXXVIII. *Ad Puerum.*

PERSICOS odi, puer, apparatus :
Displacent nexæ philyræ coronæ :
Mitte sectari, rosa quo locorum
Sera moretur.
Simplici myrto nihil allabores
Sedulus curæ : neque te ministrum
Dedecet myrtus, neque me sub arcâ
Vite bibentem.

Q. HORATI

This little Piece hath nothing remarkable either in the Subject or the Composition. It is rather a Song than an Ode ; and yet the Genius and Manner of a great Master appear in the smallest Works. We find here an Expression easy and natural, Verses flowing and harmonious, and a little Stroke of Pleasantry, which very happily ends the Song. Horace had probably invited some of his Friends to Supper, and his Slave was making an extraordinary Preparation for their Entertainment. But our Poet, in his Epicurean Wisdom, declares that Pleasures more simple and less extravagant were better suited to his Taste.

Verf. 3. *Rosa sera.*] They who were more soft and delicate, thought themselves very little elegant, unless their Luxury changed the whole Year ; unless they had Winter Roses floating in their Cups. *Delicati illi & fluentes parum se lautos putabant, nisi luxuria vertisset annum, nisi hybernæ poculis rosæ innatassent.* PACATO

6. *Sedulus curæ.*] The Elegance of this Reading, which Mr. Cuningham has restored from an ancient Manuscript, hath escaped the common Grammarians and Copyists. They believed that they were obliged to read *curo* with Regard to Horace, or *cura* with Relation to his Slave.

Then scorning to be led, the Boast
Of mighty Cæsar's naval Host,
And arm'd with more than mortal Spleen,
Defrauds a Triumph, and expires a Queen.

in Compliment to his Patron Mæcenas, who commanded that
adron. SAN.

ODE XXXVIII. *To his SLAVE.*

Tell thee, Slave, that I detest
The Grandeur of a Persian Feast,
Not for Me the Linden's Rind
Shall the flowry Chaplet bind;
Then search not where the curious Rose,
Beyond his Season loitring grows:
But beneath the mantling Vine
While I quaff the flowing Wine,
The Myrtle's Wreath shall crown our Brows,
While You shall wait, and I carouse.

[7. *Dederat myrtus.*] The Ancients used to crown their Heads with
Myrtle in their Feasts, not only because it was sacred to Venus, but
because they thought it dispelled the Vapours of their Wine.

LAMB.

End of the First Book.

Q. HORATII FLACCI
CARMINUM
LIBER SECUNDUS.

ODE I. *Ad ASINIUM POLLIONEM.*

MOTUM ex Metello consule civicum,
Bellique causas, & vitia & modos,
Ludumque Fortunæ, gravesque
Principum amicitias, & arma

Nondum

Translated by Mr. DUNN.

Pollio since the Year 715 lived in a private Manner at Rome, and in his Retirement had written several Tragedies, which, in the Judgment of Horace and Virgil, had equalled the Stage of Rome to that of Athens. But a Work better meriting his whole Strength and Attention was a History of the Civil Wars. It was already far advanced when the Poet wrote this Ode, and being apprehensive lest that Applause, which Pollio received from the Stage, might interrupt an History so interesting to the Republic, He urges him in the strongest Manner to continue it, yet tells him at the same Time, how delicate and dangerous a Work He had undertaken. Mr. Dacier believes that this Ode was written in the Year 714, two Years after the Battle of Philippi, when Pollio was Consul. Yet it is very little reasonable that He should have Leisure in the very Action of the Peruvian War, the Treaty of Brundisium, and the Business of his Consulship, to write either Histories or Tragedies. And as Pollio was actually then in Arms against Octavius to hinder his Passage over the Alps, it must have been a very poetical Indiscretion in Horace to write to Him with so much Friendship and Esteem. Besides, Octavius was the Year before so powerful in Rome, that He obliged Lucius Antonius the Consul, and Brother of the Triumvir, to leave it; nor is it probable that he would have suffered

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THE SECOND
 B O O K
 OF THE
 ODES of HORACE.

ODE. I. To ASINIUS POLLIO.

OF warm Commotions, wrathful Jars,
 The growing Seeds of Civil Wars;
 Of double Fortune's cruel Games,
 The specious Means, the private Aims,
 And fatal Friendships of the guilty Great,
 Alas! how fatal to the Roman State!

OF

Pollio to exercise an Office of so much Power, while he was openly engaged in the Party of Anthony. The War of Perusium ended in the Year 714, and Dion writes that Anthony, whom Pollio had assisted, did not return to Italy until the Month of July the same Year; and as the Peace of Brundisium, which was concluded by the Interposition of Cocceius, Mæcenas, and Pollio, was not perfected until September, Pollio's Consulship could have continued but a short Time, and consequently He could have but little Leisure for writing. If then we fix the Date of this Ode in the Year 715, when the Civil War was ended by the Death of Anthony, we will allow Pollio a sufficient Time for his History, and we may with more Probability suppose, that he undertook such a Work as Amusement in his Retirement from public Affairs.

SAN.

[Vers. 2. *Vitia & modos*] These two Words bear a very different Sense. The first shews the Consequences and Effects of the Civil War; The second explains the Conduct and Circumstances of it.

SAN.

[4. *Gravesque Principum amicitias*.] Velleius, speaking of the first triumvirate, gives the full Idea of this Epithet *graves*. *Inter*
Cæsarem,

Nondum expiatis uncta cruoribus,

Periculosa plenum opus aleæ

Tractas, & incedis per ignes

Suppositos cineri doloso :

Paulum severæ Musa tragoediae

Desit theatri : mox, ubi publicas

Res ordinâris, grande munus

Cecropio repetes cothurno,

Insigne mœstis præsidium reis,

Et consulenti Pollio curiæ ;

Cui laurus æternos honores

Dalmatio peperit triumpho.

Cæsarem, Pompeium, & Crassum imita Potentiæ societas, quæ Orbique terrarum, nec minùs diversoque tempore ipsis exitiabilis fuit.
The same might be said of the second Triumvirate, according to an Expression of Cato ; *It was not their Enmity, but their Friendship which was fatal to the Republic.*

5. *Nondum expiatis.*] Horace here means the Ceremonies of expiation with which the Pontiff used to purify the People who were polluted with the Blood of their Fellow Citizens. They appeared in Arms in the Campus Martius ; the Ceremony was called *Armilustrium*, and the Sacrifice *Solitautilia*. TURNS

6. *Periculosa opus.*] This and the two following Lines refer to Pollio his Danger in attempting a Work of so much Importance in the Subject, and so much Delicacy in the Manner of treating it. The Faith of History was to be preserved, yet without offending Augustus, or disobliging the many Families, who had been engaged in the Civil War. These two Expressions, by which the Poet would represent this political Danger, *a Work of dangerous Dye, and walking through Fire*, seem to have been proverbially used in the Roman Language. *Facta est alea. Ultimam experiri aleam*

Infelix, properas ultima nosse mala,

Et miser ignotos vestigia ferre per ignes. Propert.

SAN. D.

9. *Severæ Musa tragoediae.*] Besides the political Danger of writing such an History, the real Difficulty of executing it happily required Pollio's whole Art and Penetration ; his utmost Diligence and Care. The Poet therefore advises Him to quit all other Studies ; to forget the Muse who presides over Tragedy, and give Himself entirely to this *grande munus*. But when He shall have ordered, when He shall have formed the public Affairs, finis

Of mighty Legions late subdu'd,
And Arms with Latian Blood imbru'd,
Yet unaton'd (a Labour vast!
Doubtful the Dye, and dire the Cast!)
You treat advent'rous, and incautious tread
In Fires, with faithless Ashes overspread:

Retard a while thy glowing Vein,
Nor swell the solemn, tragic Scene;
And, when thy sage, historic Cares
Have form'd the Train of Rome's Affairs,
With lofty Rapture re-inflam'd, infuse
Heroic Thoughts, and wake the buskin'd Muse:

O Pollio, Thou the great Defence
Of sad, impleaded Innocence,
On whom, to weigh the grand Debate,
In deep Consult the Fathers wait;
For whom the Triumphs o'er Dalmatia spread
Fading Honours round thy laurel'd Head.

Lo!

finishing their History, let him then return to the Applause of the
theatre; to that Kind of Writing in which he had so much
success.

SAN.

[10: *Publicus res ordinâris*] The ancient Scholiasts understand
ordinâris for *scripseris*, and although the Word be not very common
in this Acceptation, yet Horace, a great Imitator of the Greeks,
hath taken from them an Expression which signifies the Composi-
tion and Order of the different Matters which enter into a learned
work. *Συγγραμματα* signifies to write a Book, as *συνταγμα*, a
Book or Volume.

BENT.

Another Argument, of great Authority to confirm this Sense of
the Ode, is an ancient Manuscript, quoted by Turnebus and
Galliger, with this Title: *Ad Asinium Pollium, virum consularem,*
intermissis Tragediis, belli civilis describat historiam.

[16. *Dalmatia triumpho.*] Appian tells us, that Anthony sent an
Army against the Parthians, a People of Illyria, who made fre-
quent Incursions into Macedonia. *Exercitum missi in Parthinos,*
et in Illyricam, Macedoniam incurfare solitos. Dion writes, that
Pollio

Jam nunc minaci murmure cornuum
 Perstringis aures : jam litui strepunt :
 Jam fulgor armorum fugaces
 Terret equos, equitumque vultus.
 Videre magnos jam videor duces
 Non indecoro pulvere fordidos,
 Et cuncta terrarum subacta,
 Præter atrocem animum Catonis.
 Juno, & Deorum quisquis amicior
 Afris, inultâ cesserat impotens
 Tellure, victorum nepotes
 Rettulit inferias Jugurthæ.

Pollio by some Battles appeased an Insurrection in Epidaurus, City of the Parthinæans. *Eodem tempore apud Epidaurios (Parthinæorum urbs est Epidaurus) tumultum coortum Pollio, factis aliquot præliis, compescuit.* The Marble Tables, upon which the Romans preserved the Memory of their Triumphs, have this Inscription of Pollio, the Proconsul, in the Year——triumphed the twenty-fifth of October for his Conquest of the Parthinæans. *Caius Asinius Pollio proconsul anno——ex Parthinæis octavo calendas Novemb.*

These three Passages naturally give Light to each other, and the last says expressly, that Pollio was Proconsul when He triumphed for this Expedition. It is true that the Year of this Triumph is effaced in the Inscription; but it is clearly marked in the Line which immediately precede, where it is said, that Lucius Marcus Censorinus was Consul. His Consulship fell upon the Year 70 which Dion has marked for the Year of Pollio's Triumph, and consequently an Ode, which mentions his Triumph, could not have been composed while he was Consul.

It was necessary to ascertain the Time of Pollio's Triumph, to prove that it was after his Consulship, because some Commentators say, the Ode was written during his continuance in that Office, and from thence conclude, that the Expressions *Ordinare res publicas*, and *consulenti curiæ præsidium*, mean his ordering the Affairs of the Republic as her chief Magistrate, and directing the Council of the Senate as her Consul. The first of these Expressions has been already explained; the other might have been a Compliment to any Senator of Eloquence and Dignity.

21. *Videre magnos.*] The Authority of the Manuscripts appears in Favour of the usual Reading *audire*, but Reason requires that Horace is not here speaking of any Orders given by the General.

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 Vol. I,

Lo! now the Clarion's Voice I hear,
 Its threatning Murmurs pierce mine Ear!
 And in thy Lines with brazen Breath
 The Trumpet sounds the Charge of Death!
 Now, now the Flash of brandish'd Arms affright
 The flying Steed, and marrs the Rider's Sight!

Panting with Terrour I survey
 The martial Host in dread Array,
 The Chiefs, how valiant, and how just!
 Defil'd with not inglorious Dust,
 And all the World in Chains, but Cato see
 Of Soul unshock'd, and savage to be free.

Imperial Juno, fraught with Ire,
 And all the partial Gods of Tyre,
 Who, feeble to revenge her Cries,
 Retreated to their native Skies,
 Have, in the Victor's bleeding Race repaid
 Jugurtha's Ruin, and appeas'd his Shade.

What

of any Harangues made to the Soldiers, but with a bold, poetical Spirit describing their Actions, and Actions are the proper objects of Sight, not of Hearing. The Correction was made by Gualdus, and appeared so necessary, that Doctor Bentley, Mr. Bingham, and Sanadon, have received it.

24. *Atrocem animum.*] All the Praises, which this Republican hero hath received from different Authors, are not equal to this single Character, that Cæsar found it easier to subdue the whole world than the inflexible Spirit of Cato. Virgil, in the same Sense, *ars, virtus ferax*, and Silius Italicus *atrox virtus*.

BOND.

25. *Juno, & Deorum.*] Horace here leaves the History of Pollio, and without any Connexion with the former Part of the Ode, throws Himself into such Reflexions as he knew could not be disagreeable to Augustus. With his usual Address upon this delicate subject, He avoids the true Causes of the Civil Wars, and ascribes them, not to the Ambition of Cæsar, but to the Vengeance of the gods.

DAC.

28. *Rettulit inferias.*] The Word *rettulit* is here taken in the same Sense as in the Proverb *par pari refertur*, and *inferias* alludes to

Quis non Latino sanguine pinguior

Campus sepulcris impia prœlia

Testatur, auditumque Medis

Hesperiaë sonitum ruinæ ?

Quis gurgēs ? Ecquæ flumina lugubris

Ignara belli ? Quod mare Dauniaë

Non decoloravere cædes ?

Quæ caret ora cruore nostro ?

Sed ne relictis, Musa procax, jocis,

Cææ retractes munera nœniæ :

Mecum Dionæo sub antro

Quære modos leviores plectro.

ODE

a Custom of the Ancients, who sacrificed a Number of Prisoners upon the Tombs of their Generals. This Custom at length appeared so barbarous to the Roman People, that they were contented with the less cruel Fights of their Gladiators, who were called *Buſtuarii*, from fighting before the Sepulchres of the Dead. *TORR.*

29. *Quis non Latino sanguine.*] The Poet no longer confines Himself to the Quarrel between Cæsar and Pompey, but exposes in general the melancholy Effects of the whole Civil War. The Images of these two Strophes are very nobly spirited ; Rivers and Gulphs appear animated and enlivened ; and Italy is represented as a vast Body, the Fall of which is heard to Nations most distant.

SAR. DAC.

30. *Impia prœlia.*] All Wars among Fellow-Citizens are impious, as they tend to the Destruction of their Country ; but the Poet has been careful that the Epithet should not offend Octavius, since he has not marked upon which Party this Impiety lay, and hath been particularly cautious not to name the second Triumvirate. *SAR.*

37. *Sed ne relictis.*] The Poet stops here very happily : He could not enter into a Detail of the Actions of the second Triumvirate, without touching upon Things, which might displease Augustus ; and perhaps he would thus insinuate to Pollio, how much Caution was necessary in writing the History which he had undertaken.

SAR.

38. *Cææ retractes munera nœniæ.*] *Nœnia* is an Hebrew or Syriac Word, which properly signifies the Song that was sung at Funerals by the Mourners. But by *Nœnia* in this Passage, the Poet intends

What Plain, by Mortals travers'd o'er,
Is not enrich'd with Roman Gore?
Unnumber'd Sepulchres record
The deathful Harvest of the Sword,
And proud Hesperia rushing into Thrall,
While distant Parthia heard the cumberous Fall.

What Gulph, what rapid River flows,
Unconscious of our wasteful Woes?
What rolling Sea's unfathom'd Tide
Have not the Daunian Slaughters dy'd?
That Coast, encircled by the briny Flood,
Casts not the shameful Tribute of our Blood?

But Thou, my Muse, to whom belong
The soft Delights, and jocund Song:
Beyond thy Province cease to stray,
Nor vain revive the plaintive Lay:
Seek humbler Measures, indolently laid
With Me beneath some Love-sequester'd Shade.

Goddeſs Nænia, who preſided over Tears, Lamentations, and
erals; He bids his Muſe be cautious not to attempt the Office
the melancholy Cean Goddeſs, and by this Goddeſs He means
Muſe who inſpired Simonides, whoſe Verſes were ſo tender
affecting, that Catullus calls them, *the Tears of Simonides*.

Mæſtius lacrymis Simonideis.

DAC.

[*Dioneo ſub antro.*] Although Dione were the Mother of
us, yet Venus herſelf is called by that Name. The Poet
before invites his Muſe into the Cave of Venus, there to ſing of
e and Gallantry in a Tone leſs elevated, *leviore plectro*, and for-
her to imitate the plaintive Strains of Simonides. LAMB,

ODE II. *Ad CRISPUM SALLUSTIUM.*

NULLUS argento color est avaris
 Abdito terris ; inimice lamnæ,
 Crispe Sallusti, nisi temperato
 Splendeat usu.
 Vivet extento Procleius ævo,
 Notus in fratres animi paterni :
 Illum aget pennâ metuente solvi
 Fama superstes.

Latin

The mention of Phraates in this Ode might have directed us to the Date of it, but Dion and Justin differ in their Accounts in what Year that Tyrant was restored to the Throne of Parthia. Justin fixes his Restoration in the Year 728, when Augustus was in Spain. *Quum magno tempore finitimas civitates Phraates fatigasset, Scytharum maxime auxilio in regnum restituitur, & Tiridates ad Cæsarem in Hispania bellum tunc temporis gerentem profugit.* This Account makes the Banishment of Phraates to have continued ten Years, since he was driven out of Parthia soon after his Victory over Anthony, the Glory of which had inspired him with insupportable Cruelty and Pride. *Qua victoria insolentior redditus, quum crudeliter consuleret, in exilium a populo suo pellitur.*

Dion tells the Story differently. When Augustus was in his Eastern Expedition, in the Year 724, Tiridates fled to him for Success against Phraates, who at the same time sent an Embassy to him. *Tiridates victus in Syriam confugit, Phraates victor legatos ad Cæsarem misit.* It is true, Justin speaks upon the Faith of Troguus Pompeianus, who was Cotemporary with Augustus ; but Justin hath only abridged his History, and is, in general, sufficiently perplexed in his Account of Parthia. On the contrary, Dion hath digested his Facts, according to their Years, from the public Acts ; a Method in which he could not easily mistake. We can therefore only conclude with certainty, that this Ode was written between the Years seven hundred and twenty four, and thirty two. All beyond this is guess.

Mr. Dacier gives this Ode an Air of Satire, as if Horace intended to cure Sallust of his Prodigality by disengaging him from his excessive Expences, and to fortify him, by the Power of Example, against Avarice and Ambition. Nothing appears in the Ode

Supp

ODE II. TO CRISPUS SALLUSTIUS.

GOLD hath no Lustre of its own,
It shines by temperate Use alone,
And when in Earth it hoarded lies,
My Sallust can the Mass despise.

With never-failing Wing shall Fame
To latest Ages bear the Name
Of Procleius, who could prove
A-Father in a Brother's Love.

By

support this Criticism; History formally contradicts it; and Horace had too much Art to treat the second Favourite of Augustus in so familiar a manner.

Sallust was a Courtier of a philosophical Character. Contented with the Rank in which he was born, like a faithful Follower of Epicurus, he knew how to join an open unbounded Luxury to a laborious Care of the public Affairs; and the Poet, in setting forth the Maxims of Epicurean Philosophy, seems indirectly to applaud the Person who could thus bound his Desires, and enjoy with Honour the considerable Fortune which his Uncle had raised. SAN.

Verf. 5. *Procleius*] Had two Brothers, Terentius and Licinius. Terentius was designed Consul in the Year seven hundred and thirty, but died before he could enter upon his Office. Licinius unfortunately engaged himself in a Conspiracy against Augustus, nor could all the Interest of Procleius and Mæcenas, who had married their Sister Terentia, preserve him from Banishment. An old Commentator relates a particular Story, which greatly enlightens this Passage: He says, that Procleius divided his Patrimony with his Brothers, whose Fortunes were ruined in the Civil Wars.

But besides this noble Instance of Generosity, the Character of Procleius is perfectly amiable. He was a great Lover of Men of Letters, whom he supported by his Credit, and animated by his Bounty: Nor was he less remarkable for his constant Fidelity to Augustus, who had once some Intentions of making him his Son-in-Law; yet the Poet thinks it more glorious for him to be recommended to Posterity by this noble Instance of Brother's Love, than by being a Favourite and Confident of the Master of the World.

DAC. SAN.

Latiùs regnes avidum domando
 Spiritum, quàm si Libyam remotis
 Gadibus jungas, & uterque Pœnus
 Serviat uni.

Crescit indulgens sibi dirus hydrops,
 Nec sitim pellit, nisi causa morbi
 Fugerit venis, & aquosus albo
 Corpore languor.

Redditum Cyri folio Phraaten,
 Diffidens plebi, numero beatorum
 Eximit Virtus; populumque falsis
 Dedocet uti

Vocibus, regnum, & diadema tutum
 Deferens uni, propriamque laurum,
 Quisquis ingentes oculo irretorto
 Spectat acervos.

13. *Crescit indulgens.*] The Ancients frequently compared the covetous and ambitious, to Persons afflicted with a Dropsy. Wealth only irritates the Thirst of one, as Honours and Riches provoke the insatiable Appetite of the other. Indeed great Fortunes rather enlarge than fill our Desires.

18. *Numerò beatorum.*] Horace alludes to an Expression very frequent among the People, who usually called those Persons happy, who were greatly rich. *Beatus est qui multa bona possidet.* VARIO Virtue, says the Poet, never talks the Language of the Vulgar, and gives the Title of happy to him alone, who can despise the Wealth which others possess.

19. *Virtus.*] Philosophy, which is here called Virtue, instructs us to reconcile our Passions with Reason, and our Pleasure with

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By Virtue's Precepts to controul
The thirsty Cravings of the Soul,
Is over wider Realms to reign,
Unenvied Monarch, than if Spain
You could to distant Lybia join,
And both the Carthages were thine.

The Dropsy, by Indulgence nurs'd,
Pursues us with increasing Thirst,
Till Art expels the Cause, and drains
The watry Languor from our Veins.
But Virtue can the Croud unteach
Their false, mistaken Forms of Speech ;
Virtue, to Crouds a Foe profest,
Disdains to number, with the Blest,
Phraates, by his Slaves ador'd,
To Parthia's guilty Crown restor'd,
But gives the Diadem, the Throne,
And laurel Wreath to Him alone,
Who can, a treasur'd Mass of Gold,
With firm, unshaken Eye behold.

Duty ; but the Croud, in a false Use of Words, disguise the real Nature of Things by mistaken Names. *Fraudare, rapere, falsis nominibus imperium appellant.* Tac. DAC.

23. *Oculo irretorto.*] The Man who can look directly upon an Heap of Gold, without being obliged to turn away his Eyes, or being dazzled with its Splendour, is, in the Language of Virtue, the only King. Such is an Eagle's Eye, which can look directly, *oculo irretorto*, at the Sun. LAMB.

ODE III. *Ad Q. DELLIVM.*

ÆQUAM memento rebus in arduis
 Servare mentem, non secus in bonis
 Ab insolenti temperatam
 Lætitia ; moriture Delli,
 Seu mœstus omni tempore vixeris,
 Seu te in remoto gramine per dies
 Festos reclinatum beâris
 Interiore notâ Falerni ;
 Quâ pinus ingens, albaque populus
 Umbram hospitalem consociare amant
 Ramis, & obliquo laborat
 Lympha fugax trepidare rivo ;

Delli was a true Picture of Inconstancy. After Cæsar's Death he changed his Party four times in the space of twelve Years, from whence Messala used pleasantly to call him *desultorem bellorum civilium*, in allusion to a Custom of the ancient Cavalry, who had two Horses, and vaulted from one to the other, as they were tired. The Peace, that succeeded the Civil Wars, gave him an Opportunity of establishing his Affairs, which must naturally have been greatly disordered by so many Changes. At this time Horace wrote this Ode, in which he instructs him in the purest Maxims of Epicurean Philosophy.

The Soul and Body, in the opinion of Epicurus, were two parts, composed of the same Matter, which ought to unite in the Harmony and Agreement of their Pleasures for the Happiness of Man. Horace therefore, after advising Delli to possess his Soul in Tranquillity by the Moderation of his Passions, allows him to indulge his Senses with innocent Diversions. This is all that an Epicurean can reasonably say, according to his own Principles.

Vers. 1. *Æquam.*] Virtue finds Dangers and Difficulties in all Extremes of Life. Prosperity exalteth us too high ; Adversity depresseth us too low. The last Effort therefore of Reason is to support us equally between Presumption and Despair ; nor is any Reflexion more capable of producing this Equality of Soul, than the Thoughts of Death, which shall one Day put an end to all the Changes.

ODE III. To DELLIUS.

SHOULD Fortune frown, live Thou serene,
Nor let your Spirit rise too high,
Though she should kinder change the Scene,
Alas! my Delius, Thou wert born to die,

Whether your Hours flow, mournful pass,
Or swiftly joyous glide away,
Whether, reclining on the Grass,
You bless with choicer Wine the festal Day,

Where high the Poplar and the Pine
Expel th' inhospitable Beam;
Where their luxuriant Branches twine,
And toils, obliquely swift, the purling Stream.

Here

ges of Fortune. Such a Reflexion may furnish us with Motives of Patience in our Affliction, and of Moderation in our Pleasures.

S A N.

4. *Moriture Delli.*] The whole Beauty and Force of this Strophe consist in the single Word *Moriture*, which is not only an Epithet, but a Reason, to confirm the Poet's Advice.

D A C.

8. *Interiore notâ Falerni.*] The Romans marked, upon every Cask, the Growth and Vintage of their Wines, and as they were laid in every Year, the oldest must have been deepest in the Cellar. We may likewise understand some choicer Wine, kept for a particular Occasion of Mirth and Pleasure.

O L D C O M. L A M B.

9. *Albaque populus.*] The poplar Leaf is white below, and of a deep green above, whence Virgil calls it *bicolor*. The Mythologists give a pleasant Reason for it. Hercules having descended to Hell crowned with Poplar, his Sweat withered the Leaves on one side, and the Smoke blackned the other.

S A N.

12. *Lympha fugax.*] Here Lambinus cries out, Horace is wonderful, I had almost said divine, in his Epithets. How happy is the Word *trepidare*, to signify the Course of a Rivulet, which flows *tranvile & trepide*, which *laborat trepidare*, flows with Pain and Labour, and Murmuring!

H 5

154 Q. HORATII FLACCI CARMINUM Lib. 2.

Huc vina, & unguenta, & nimiùm brevis

Flores amœnos ferre jube rosæ ;

Dum res, & ætas, & sororum

Fila trium patiuntur atra.

Cedes coëmtis saltibus, & domo,

Villâque, flavus quam Tiberis lavit,

Cedes ; & extructis in altum

Divitijs potietur hæres.

Divesne, prisco & natus ab Inacho,

Nil interest, an pauper, & infimâ

De gente sub dio moreris,

Victima nil miserantis Orci.

Omnes eodẽm cogimur : omnium

Versatur urnâ, seriùs, ociùs

Sors exitura, & nos in æternum

Exilium impositura cymbæ.

ODE

13. *Et nimiùm brevis flores rosæ.*] The following beautiful Epigram, written by Virgil, has been translated as the best Comment upon our Author :

Quam longa una dies, ætas tam longa rosarum,

Quas pubescentes juncta senectâ premit.

Quam modo nascentem rutilus conspexit Eûs,

Hanc rediens sero vespere vidit anum.

Mark one Day's Reign, so long the lovely Rose,

In Virgin Pride, with living Purple glows,

And, as it triumphs, hastens to its Doom,

While Age united nips the blushing Bloom :

That which the Sun beheld in rich Array,

Fresh breathing Fragrance to the new-born Day,

At his Return declines the haggard Head,

Its Beauties blasted, and its Glories dead.

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Here pour thy Wines, thine Odours shed,
Bring forth the rosy, short-liv'd Flow'r,
While Fate yet spins thy mortal Thread,
While Youth and Fortune give the blissful Hour.

Your purchas'd Woods, your House of State,
Your Villa wash'd by Tiber's Wave,
You must, my Dellius, yield to Fate,
And to your Heir these high-pil'd Treasures leave.

Though you could boast a Monarch's Birth,
And Wealth unbounded round Thee flows;
Though poor, and sprung from vulgar Earth,
No Pity, for his Victim, Pluto knows.

Thus all must tread the Paths of Fate,
Thus ever shakes the mortal Urn,
Whose Lot embarks us, soon or late,
On Charon's Boat, ah! never to return.

15. *Res.*] Three Things invite Dellius to pursue the Poet's Advice;
Res, his present State of Fortune which was happily improved since
his submitting to Augustus after the Battle of Actium; *Ætas*, his
Age, which was now in its greatest Vigour; *Fila trium sororum*, his
Health, which promised him a Number of Years, while the Fates
yet spin the black and fatal Thread of Life. S A N.

25. *Omniū versatur urna.*] As it was customary among the An-
cients to decide Affairs of the utmost consequence by Lot, they
feigned that the Names of all Mankind were written upon Billets,
and thrown into an Urn which was perpetually in Motion; and that
they whose Billets were first drawn should die first. D A C.

ODE IV. *Ad XANTHIAM PHOCEUM.*

NE sit ancillæ tibi amor pudori,
 Xanthia Phoceu: prius insolentem
 Serva Briseis niveo colore

Movit Achillem.

Movit Ajacem Telamone natum
 Forma captivæ dominum Tecmessæ:
 Arsit Atrides medio in triumpho

Virgine rapta;

Barbaræ postquam cecidere turmæ
 Thessalo victore, & ademptus Hector
 Tradidit fessis leviora tolli

Pergama Graiis.

Nescias an te generum beati
 Phyllidis flavæ decorent parentes:
 Regium certè genus, ac Penates
 Mœret iniquos.

Crede

Horace with an Air of Irony and Pleasantry, encourages Phoeceus to indulge his Passion for his Slave. It hath been already remarked that Lovers of this kind were called *Ancillarioli*; We have the Term in Martial, with another of the same Character.

*Ancillariorum tua te vocat uxor, & ipsa
 Leticariola est; estis, Alauda, pares.*

Verf. 3. *Niveo colore.*] Dares Phrygius hath left us the following Picture of Briseis. *Briseidam formosam, alta statura, candidam, capillo flavo, & molli, superciliis junctis, oculis venustis, corpore aequali, blandam, affabilem, verecundam, animo simplici, piam.* Briseis was beautiful, tall of Stature, fair-complexioned; Her Hair yellow and delicate; Her Eye-brows joined; Her Eyes modestly sweet; and Her whole Person exactly proportioned. She was gentle, affable, modest, simple of Manners, and pious. He hath also given this Description of Cassandra: *Medicæ statura, ore rotundo,*

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ODE IV. TO XANTHIAS PHOCEUS.

BLUSH not, my Phoceus, though a Dame
Of servile State thy Breast enflame ;

A Slave could stern Achilles move,
And bend his haughty Soul to Love :
Ajax, invincible in Arms,
Was captiv'd by his Captive's Charms :
Atrides, midst his Triumphs mourn'd,
And for a ravish'd Virgin burn'd,
What Time, the fierce Barbarian Bands
Fell by Peleides' conquering Hands,
And Troy (her Hector swept away)
Became to Greece an easier Prey.

Who knows, when Phillis is your Bride,
To what fine Folk you'll be allied ;
Her Parents dear, of gentle Race,
Shall not their Son-in-law disgrace.
She sprung from Kings, or nothing less,
And weeps the Family's Distress.

Think

tundo, rufam, oculis micantibus. Cassandra was of middle Stature,
Her Mouth little and round, Her Complexion ruddy, Her Eyes
sparkling.

13. *Nescias.*] Horace here answers an Objection, that all the
Slaves whom he had named, were Daughters of Kings ; that the
greatest Princes might therefore have loved them without Shame,
and that these Examples could not authorise Phoceus in his Love for
Phillis, who was probably of an obscure Family. DAC.

15. *Regium genus.*] These Words must be construed in the Nomi-
native Case, and do not depend upon *meret*. As the Romans had
subdued all the Kingdoms of the World, Horace would insinuate
that Phillis might possibly be some conquered Monarch's Daughter.
When Nero had resolved to marry Acte, he suborned two Consular
Persons

Crede non illam tibi de scelestâ
 Plebe delectam ; neque sic fidelem,
 Sic lucro averſam potuiſſe naſci
 Matre pudendâ.

Brachia, & vultum, teretesque ſuras
 Integer laudo : fuge ſuſpicari,
 Cujus octavum trepidavit ætas
 Claudere luſtrum.

Persons to ſwear that ſhe was of a Family Royal. *Acten libertum paulum abſuit quin juſto matrimonio ſibi conjungeret, ſubmiſſis Conſularibus viris qui regio genere ortam, pejerarent.* SUE T.

17. *Scelestâ plebe.*] *Scelestus* here ſignifies *miferable, calamitous.* *Scelestiorem ego annum argento ſœnori nullum unquam vidi.* PLAUT. One of the Gates of Rome was called *ſclerata*, or *unfortunate.*

HEINS. DAC.

ODE V.

NONDUM ſubactâ ferre jugum valet
 Cervice ; nondum munia comparis

Æquare, nec tauri ruentis

In Venerem tolerare pondus.

Circa virentes eſt animus tuæ

Campos juvencæ, nunc fluviis gravem

Solantis æſtum, nunc in udo

Ludere cum vitulis ſaliſto

Prægeſſentis.

The twenty-ſecond Ode of the firſt Book to Fulcus Ariſtius commends the Beauties of Lalage, and if we believe with Mr. Dacier, that this is the ſame Lalage, it will be a Proof that the Odes of Horace in general are not ranged in the Order in which they were written. She is here repreſented as too young for Marriage, and her Lover is adviſed to wait until he may with more Decency pay his Addreſſes to her.

Verſ. 5. *Circa virentes eſt.*] Horace hath again given us the ſame Image in the eleventh Ode of the third Book.

Quæ,

ib. 2 Od. 5. THE ODES OF HORACE. 159

Think not that such a charming She,
Can of the fordid Vulgar be ;
To shameless, prostituted Earth,
Think not that Phillis owes her Birth,
Who with such Firmness could disdain
The Force and Flatteries of Gain.
Yet, after all, believe me, Friend,
I can with Innocence commend
Her blooming Face, her snowy Arms,
Her taper Leg, and all her Charms,
For, trembling on to forty Years,
My Age forbids all jealous Fears.

ODE V.

SEE thy Heifer's yet unbroke
To the Labours of the Yoke,
Nor hath Strength enough to prove
Equal to the Weight of Love.
Round the Fields her Fancy strays,
O'er the Mead she sportive plays ;
Or, beneath the sultry Beam,
Cools her in the passing Stream ;
Or, with frisking Steerlings young,
Sports the sally Groves among.

*Quæ, velut latis equa trima campis,
Ludit, exultim, metuitque tangi,
Nuptiarum expers, & adhuc protervum
Cruda marito.*

Who like a Filley, o'er the Field,
With playful Spirit bounds, and fears to yield
To Hand of gentlest Touch, or prove,
Wild as she is, the wedded Joys of Love.

Do

Prægestientis. Tolle cupidinem

Immitis uvæ: jam tibi lividos

Distinguet Autumnus racemos

Purpureo varius colore.

Jam te sequetur (currit enim ferox

Ætas; & illi, quos tibi demserit,

Apponet annos) jam protervâ

Fronte petet Lalage maritum;

Dilecta, quantum non Pholoë fugax,

Non Chloris, albo sic humero nitens,

Ut pura nocturno renidet

Luna mari, Cnidiufve Gyges;

Quem si puellarum insereres choro,

Mirè sagaces falleret hospites

Discrimen obscurum, solutis

Crinibus, ambiguoque vultu.

ODE

9. *Prægestientis.*] The Word *gestio* is properly applied to Animals that express their Desires by their Motions; *Prægestio*, in a stronger Expression of the Passions.

LANE,

10. *Jam tibi lividos distinguet Autumnus.*] It may be necessary to put these Words into their grammatical Order. *Autumnus varius jam distinguet tibi lividos racemos colore purpureo.* The various Autumn shall soon paint for You these Clusters, which are yet green and livid. Autumn is called *various* from the Variety of its Fruits.

TORR,

18. *Albo sic humero nitens.*] Ladies in Rome of more than usual Gallantry, used to dress themselves in such a manner, that their Shoulders appeared. The Translation hath ventured to change the Expression, as it could not be easily understood by an English Reader.

24. *Discrimen obscurum, ambiguoque vultu.*] The three following beautiful Passages do honour to our Author, as they seem to be Imitations of this Line.

—————cujus manantia fletu

Ora puellares faciunt incerta capilli.

JUVEN,

Beneath whose virgin Locks, while flowing Tears

Bedew his Cheek, a doubtful Face appears.

Talis erat cultu facies, quam dicere vere

Virgineam in puero, puerilem in virgine possem

OVID.

Of

Od. 5. THE ODES OF HORACE.

161

Do not thus commit a Rape
On the crude, unmellow'd Grape :
Autumn soon, of various Dyes,
Shall with kinder Warmth arise,
Ere the livid Clusters glow,
And a riper Purple show.
Time to Her shall count each Day,
Which from You it takes away ;
She shall rise into her Prime,
You decay by Length of Time.
Lalage, with forward Charms,
Soon shall rush into your Arms ;
Pholoë, the flying Fair,
Shall not then with her compare ;
Nor the Maid of Bosom bright,
Like the Moon's unspotted Light,
O'er the Waves, with silver Rays,
When the floating Lustre plays :
Nor the Cnidian fair and young,
Who the Virgin Quire among,
Might deceive, in Female Guise,
Stranger-Guests, though wondrous wise,
With the Difference between
Sexes hardly to be seen,
With his Hair of flowing Grace,
And his boyish, girlish Face.

Of either Sex, each various Grace
You might behold with Joy,
And well might seem the lovely Face
Boyish in Girl, or girlish in a Boy.

*Dum dubitat Natura marem, faceretne puellam,
Factus es, & pulcher, pæne puella puer.*

Auson,

While Nature doubtful stands
A Male, or Female to compose,
Beneath her forming Hands
Almost a Girl, the beauteous Boy arose,

ODE VI. *Ad SEPTIMIUM.*

SEPTIMI Gades aditure mecum, &
Cantabrum indoctum juga ferre nostra, &
Barbaras Syrtes, ubi Maura semper

Æstuat unda ;

Tibur Argeo positum colono

Sit meæ sedes utinam senectæ ;

Sit modus lasso maris, & viarum,

Militiæque :

Septimius, in his Professions of Friendship to Horace, assures him that he would run all future Hazards of his Fortune, and that nothing should ever separate them again. The Poet declares to Him, that tired of the Fatigues of War, He now only wished to pass the Remainder of his Days in Tranquillity, either at his own Seat near Tibur, or with Septimius at Tarentum.

Verf. 1. *Septimi Gades aditure mecum.*] Septimius, according to the old Scholiast, was a Roman Knight. He attended Tiberius in his Eastern Expedition in 731, and we may believe he was well esteemed by Augustus, since he is mentioned with Regard by Him in a Letter to Horace. *Tui qualem babeam memoriam poteris ex Septimio nostro audire ; nam incidit ut coram illo fieret a me mentio tua.* This Expression *Gades aditure*, is only a warm, poetical manner of saying, that no Toils or Dangers should divide their Friendship. Catullus, Ovid and Propertius have Instances of this Language, and Horace in the same Style promises to attend Mæcenæ, when he went with Octavius to the War against Anthony.

If the Poet had written this Ode with a real Intention of going with Septimius to Spain, and following Augustus in his Expedition against the Cantabrians, why does he mention Cales, and the Syrtes of Afric ? This was a very indirect Road from Rome to Cantabria, which is distant from Cales the whole Length of Spain, and yet more distant from the Quick-Sands of Africa. Mr. Dacier, who appears in single Opposition to all the Commentators, says, that

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ODE VI. To SEPTIMIUS.

SEPTIMIUS, who with Me intend
 For Cales, if thus the Fates ordain,
 To bid the fierce Cantabrian bend,
 Indignant, to the Roman Chain ;
 Or see the wandering Sands, with mad Recoil,
 Where Mauritanian Billows ceaseless boil ;

May Tibur, to my latest Hours,
 Afford a kind and calm Retreat ;
 Tibur, beneath whose lofty Towers,
 The Græcians fix'd their blissful Seat ;
 There may my Labours end, my Wandring cease,
 There all my Toils of Warfare rest in Peace.

But

Horace speaks here upon the Faith of History, which informs us, that Augustus was obliged to send a Fleet against the Cantabrians, from whence the Poet very justly mentions Cales : Yet when Augustus left Rome, he did not propose going to Spain, but was recalled, from his intended Expedition against the Britons, by a Revolt of the Cantabrians. Horace therefore could not possibly suppose that he should be obliged to go in Person to subdue that People, or even to send a Fleet against them.

SAN.

7. *Sit modus lassio maris.*] The Poet says in general, that whether he should be obliged, by any Engagements of his future Fortune, to travel by Sea or Land, or to bear Arms again, He wishes that Tibur may be the Retreat of his old Age. He had not only served under Brutus, but attended Mæcenas to the second Congress at Brundisium, and through all his Wars in Sicily. These violent Motions were by no means agreeable to his Humour, and Complexion. He was a Poet, a Philosopher, and of a Constitution too delicate to bear such Fatigues.

SAN.

164 Q. HORATII FLACCI CARMINUM Lib.

Unde si Parcae prohibent iniquæ,
Dulce pellitis ovibus Galefi
Flumen, & regnata petam Laconi
Rura Phalanto.

Ille terrarum mihi præter omnes
Angulus ridet; ubi non Hymetto
Mella decedunt, viridique certat
Bacca Venafro;

Ver ubi longum, tepidasque præbet
Jupiter brumas, & amicus Aulon
Fertili Baccho minimùm Falernis
Invidet uvis.

Ille te mecum locus, & beatæ
Postulant arces: ibi tu calentem
Debitâ sparges lacrymâ favillam
Vatis amici.

10. *Pellitis ovibus.*] The Sheep of Tarentum and Attica had Wool so fine, that they were covered with Skins to preserve them from the Inclemency of the Weather. Pliny says, these Covertures were brought from Arabia.

18. *Fertili Baccho.*] It is probable that Aulon was a little Hill near Tarentum, famous for its Vines. It is mentioned by Martial as equally remarkable for its Wool.

*Nobilis & lævis & felix vitibus Aulon
Dat pretiosa tibi vellera, vina mihi.*

Fam'd for its Wool, and happy in its Vines,
Yours be its Fleeces, and be mine its Wines.

Horace says *fertili Baccho*, as Tibullus, *Bacchi cura Falernus ager* And Propertius, *Bacche, soles Phæbo fertilis esse tuo.*

23. *Debitâ sparges.*] The Poet here requires the last Office of Friendship from Septimius, that He would sprinkle his Ashes with a Tear. These Words, *CUM LACRYMIS POSUIT*, are frequently found in ancient Epitaphs, and in the Urn a little Bottle filled with Tears.

Nos viles anima, inbumata infsetaque turba,

Tota

But should the partial Fates refuse
That purer Air to let me breathe,
Galeus, gentle Stream, I'll chuse,
Where Flocks of richest Fleeces bathe :
Phalanthus there his rural Sceptre sway'd,
Uncertain Offspring of a Spartan Maid.

No Spot so joyous smiles to Me,
Of this wide Globe's extended Shores ;
Where nor the Labours of the Bee,
Yield to Hymettus' golden Stores,
Nor the green Berry of Venafran Soil
Swells with a rapid Flood of fragrant Oil.

There Jove his kindest Gifts bestows,
There joys to crown the fertile Plains ;
With genial Warmth the Winter glows,
And Spring with lengthen'd Honours reigns,
Nor Aulon, friendly to the cluster'd Vine,
Envies the Vintage of Falernian Wine.

That blissful Seat, those Hills benign,
Which o'er Tarentum gently rise,
Await thy latest Hours and mine,
And snatch'd from Thee when Horace dies,
There the deep Sigh thy Poet-Friend shall mourn,
And pious Tears bedew his glowing Urn.

Favillam.] Horace more strongly to mark the Friendship of
Septimius, says, that he shall perform this last pious Office, before
his Ashes shall be cold ; while they are yet glowing from the fu-
neral Pile,

DAC.

ODE VII. *Ad POMPEIUM VARUM.*

O Sæpe mecum tempus in ultimum
 Deducte, Bruto militiæ duce,
 Quis te redonavit Quiritem
 Dis patriis, Italoque cælo,
 Pompei, meorum prime sodalium ?
 Cum quo morantem sæpe diem mero
 Fregi, coronatus nitentes
 Malobathro Syrio capillos.
 Tecum Philippos, & celerem fugam
 Sensi, relictâ non bene parmula ;
 Cùm fracta virtus, & minaces
 Turpe solum tetigere mento.

When a Peace was concluded in the Year 715 between Pompey and the Triumvirate, a general Amnesty was granted to all who had followed the Party of Pompey. This seemed to Varus a favourable Occasion of quitting the Profession of Arms, and returning to Rome, when probably this Ode was written. Horace was then twenty six Years of Age.

MASSON.

VERS. 1. *Sæpe.*] This Passage is of Importance, with regard to the Life of Horace. Brutus took with him from Athens, eight or nine Months after Cæsar's Death, a Number of young Gentlemen, who were willing to follow his Fortunes in the Cause of Liberty. The Poet then began his Warfare ; He continued two Years under the Command of that great Man, and, we may believe, with some Merit, since he was raised to the Tribuneship of a Legion.

3. *Quis te redonavit.*] This is not a Mark of Interrogation proceeding from Ignorance or Uncertainty. It is a kind of Exclamation ; an Expression vivid and natural, arising from the Joy which Horace feels at Sight of a Friend from whom He had been many Years separated by the Misfortunes of the Times. *Quis te redonavit, quis te casus restituit ! quam felici tandem fato restitutus fuisti !*

SAX.

7. *Fregi diem.*] See the Notes on *nec partem solido demere de die*. First Ode.

ODE VII. To POMPEIUS VARUS.

VARUS in earliest Youth belov'd,
In War's extremest Dangers prov'd;
Or daring Host when Brutus led,
And in the Cause of Freedom bled,
To Rome and all her Guardian Pow'rs,
That happy Chance my Friend restores,
With whom I've cheer'd the tedious Day,
And drank its loitring Hours away;
Of Sweets while Syria shed
Her liquid Odours on my Head?
With thee I saw Philippi's Plain,
That fatal Rout; a fearful Scene!
And drop'd, alas! th' inglorious Shield
Where Valour's self was forc'd to yield,
Where soil'd in Dust the vanquish'd lay,
And breath'd th' indignant Soul away.

But

Coronatus nitentes malobathro capillos.] The Use of Crowns and
Ladies. *DA C.*
o. Parmula] There is something ingenuous in the Poet's record-
this Instance of his own Cowardice, which possibly might never
be known to Posterity. Archilochus, Alcaeus, and De-
thenes are Examples of the same Ingenuity of Spirit. Next to
e Courage, says a French Commander, nothing is more brave
a Confession of Cowardice. *SAN.*
i. Fraſta virtus.] The Poet, by doing Justice to the Vanquish'd,
is the highest Compliment to their Conquerors; and in reality
better Troops were on the Side of Brutus and Cassius, although
tune declared for Octavius and Anthony. Florus speaking of
Battle—*Sed quanto efficacior est Fortuna quam Virtus!*

DA C.

Virtue

Sed me per hostes Mercurius celer
 Denso paventem sustulit aëre :
 Te rursus in bellum resorbens
 Unda fretis tulit æstuosis.
 Ergo obligatam redde Jovì dapem ;
 Longâque fessum militiâ latus
 Depone sub lauru meâ ; neu
 Parce cadis tibi destinatis.
 Oblivioso levia Massico
 Ciboria exple : funde capacibus
 Unguenta de conchis. Quis ude
 Deproperare apio coronas,
 Curatve myrto ? Quem Venus arbitrum
 Dicet bibendi ? Non ego faniùs

Bacchabo

Virtue among the ancient Romans, usually signified Valour, among the modern Romans it means a Knowledge of the polite Arts, Poetry, Music, Painting, and Statuary. Some Commentators would here apply the Word to the moral Character of Brutus but perhaps the Poet dare not thus describe the Person, whom he was obliged to call the Murderer of Cæsar, although indeed this very Action was the highest Proof which even Brutus could give of that truly Roman Virtue, the Love of his Country. Besides, Valour may be overcome, but Virtue never can.

Minaces.] After the Battle of Philippi, in which Brutus routed the Forces of Octavius, his Soldiers demanded, in a mutinous Manner, to be led against the Enemy ; They complained that They should be confined within their Camp, when the Forces of Octavius, broken by their late Defeat, and oppressed by Famine, might easily be conquered. Brutus at last fatally gave way to their Temerity, and Impatience, for which the Poet gives them the Epithet *Minaces*.

12. *Turpe.*] Mr. Sanadon divides *turpe* from *solum* to which it is usually joined as an Epithet, and by this Manner of pointing, gives it the Force of an Exclamation. *Et minaces, turpe ! solum teigmento.*

13. *Sed me per hostes, &c.*] Horace here alludes to the Battle of Homer, where Heroes are frequently carried off from Danger by their guardian Gods ; and as Mercury presided over Arts and Sciences, particularly over Lyric Poetry, the Poet hath here chosen him for his Protector.

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Vol. I.

But me, when dying with my Fear,
Through warring Hosts, enwrap'd in Air
Swift did the God of Wit convey ;
While Thee, wild War's tempestuous Sea
Resorbing, hurried far from Shore,
And to new Worlds of Slaughter bore.
To Jove thy votive Offering pay,
And here beneath my Laurels lay
Thy Limbs from Toils of Warfare free,
Nor spare the Casks reserv'd for Thee,
But joyous fill the polish'd Bowl ;
With Wine oblivious chear thy Soul,
And from the breathing Phials pour
Of essenc'd Sweets a larger Show'r.
But who the Wreath unfading weaves
Of Parsly green and Myrtle Leaves ?
To whom shall Beauty's Queen assign
To reign the Monarch of our Wine ?
For Thracian like I'll drink to-day,
And deeply Bacchus it away.

Oar

15. *Ter'rsus.*] The French Critics imagine that Varus, after the Battle of Philippi, embarked on board the Fleets either of Domitius or Murcus, who continued the War under the younger Pompey against Octavius and Anthony ; Thus by a conjectural Piece of History, incapable of Proof, they destroy the Beauty of a Metaphor, which very naturally represents Pompey carried out by the Tide into the main Ocean of War. *Æstus; Marini* are used by the best Authors for the flowing and ebbing of the Sea.

17. *Dapem.*] *Dapis* was properly a Sacrifice which was yearly offered to Jupiter, from thence called *Dapalis*. It was afterwards understood of all Kinds of Sacrifices and Festivals.

DAC.

18. *Fessum longâ militiâ.*] Five Years, in a Party always unfortunate, might well seem a tedious and fatiguing Warfare ; at least such an Expression is very natural in a Poet of an indolent, unactive Complexion.

SAN.

25. *Arbitrum bibendi.*] Cicero says with a good deal of Pleasantry of Verres, *This Prator, so severe of Manners, so diligent in his*

Bacchabor Edonis : recepto

Dulce mihi furere est amico.

Office, who never obeyed the Laws of the Roman People, yet never violated the Laws of Drinking.

The Romans in their Entertainments usually appointed a Person, whom they called King, with a Power to regulate the Feast, and govern the Guests. His Office was decided by the best Cast on the Dice, which was called *Venus* or *Venerius Jactus*, or *Basilicus*. The Games of this Kind were the *Ludi talorum* and *Ludi tesserarum*, for the *Alea* were forbidden by Law. *Venus* was the fortunate Cast in both Games, but with this Difference, that with the *Tali* all the Dice were to rise in different Numbers, but with the *Tesserae* the Winner was to throw three Sixes. If we enquire why the Cast of Sixes were called *Venus*, the skilful in theological Arithmetic, says Mr. Dacier, inform us, that the World having been perfectly finished the Sixth Day, the Number Six was from thence esteemed fortunate and happy, and was even called *κόσμος*, or *World*.

Lipius hath collected fifteen Laws of the Roman Entertainments, of which the following are most remarkable :

Vinum purum putum puer infundito.

A summo ad imum more majorum bibunto.

Decem cyathi summa potio sunt.

Musis nonum, decimum Apollini libanto.

Dominus

ODE VIII. Ad BARINEN.

ULLA si juris tibi pejerati
Pœna, Barine, nocuisset unquam ;
Dente si nigro fieres, vel uno
Turpior ungui ;

Crederem

The Gallantry of this Ode is of a very particular Kind. The Poet pays such Compliments to Barine's Beauty, that it were almost worth a Woman's Perjury to deserve them, especially when every new Instance of deceiving gives a new Charm.

[Vers. 1. *Ulla si juris.*] The Ancients believed that a Lye was always attended with some immediate Punishment, the Loss of a Tooth, a Blister on the Tongue, &c.

Our Transports for a Friend restor'd,
Should even to Madness shake the Board.

Dominam si quis habebit indicium facito.

Rixæ, clamor, contentio ad Thracas

Ablegantur; eorum vicem carmen,

Aliudve quid Musæum proferunt.

Unmix'd be our Wine, and pure let it flow,

As our Fathers ordain'd, from the High to the Low.

Let our Bumpers, while jovial we give out the Toast

In gay Comotation, be ten at the most;

The Ninth to the Muses in order must follow,

The Tenth a Libation be made to Apollo.

If any one harbours a Nymph in his Breast;

Let him name the fair Tyrant who robs him of Rest;

Let Quarrels, and Clamour, and vile Disputation

In Banishment endless be sent to the Thracian;

While here in their Stead, in our Good-fellow Matches

Carousing melodious, we sing merry Catches.

D.

27. *Bacchabor.*] The Greeks have many Examples of Verbs formed from proper Names; *Ἀργυροῦσαι* to grow black like an Egyptian; *Φοιβάζειν*, and *Βαχχίζειν*, to be inspired by Phæbus, and Bacchus; thus the Latins have formed the Verbs *Græcari* and *Bacchari*. But if the Translation had been too bold in imitating Beauties not natural to the English Tongue, the Fault may be corrected by reading *riot* or *revel* instead of *Bacchus*.

ODE VIII. TO BARINE.

IF ever injur'd Power had shed
The slightest Vengeance on thy Head;
If but a Nail or Tooth of Thee
Were blacken'd by thy Perjury,
Again thy Falshood might deceive,
And I the faithless Vow believe.

But

Esse Deos credamne? fidem jurata fefellit,

Et facies illi, quæ fuit ante, manet.

Quam longos habuit, nondum perjura, capillos,

Tam longos, postquam Numina læsit, habet. OVID.

DAC.

Can

Crederem : sed tu simul obligâsti
 Perfidum votis caput, enitescis
 Pulchrior multo, juvenumque prodis
 Publica cura.

Expedit matris cineres opertos
 Fallere, ac toto taciturna noctis
 Signa cum cœlo, gelidâque divos
 Morte carentes.

Ridet hoc, inquam, Venus ipsa ; rident
 Simples Nymphæ ; ferus & Cupido,
 Semper ardentes acuens sagittas
 Cote cruentâ.

Adde, quod pubes tibi crescit omnis ;
 Servitus crescit nova ; nec priores
 Impiæ tectum dominæ relinquunt
 Sæpe minati.

Te suis matres metuunt juvenis ;

Can there be Gods ? the perjur'd Fair-one swore ;
 Yet looks as lovely, as She look'd before.
 Long flow'd the careless Tresses of her Hair,
 While yet She shone as innocent as fair ;
 Long flow the Tresses of the Wanton now,
 And sport as Trophies of her broken Vow.

5. *Sed tu simul obligâsti.*] They who made either Oaths, or Promises, submitted themselves tacitly to the Pains and Curses, which ought to fall upon their Heads, if They swore falsely, or did not perform their Promises. They were called *voti rei*, or *voto damnati*, and their Heads, in the Language of Horace, were devoted to the Vengeance of the Gods, if They did not perform their Vows.

9. *Expedit.*] Perhaps these four Lines are an Explanation of Barine's Oath, and we find in Propertius almost the Form of it :

*Ossa tibi juro per matris, & ossa parentis ;
 Si fallo, cinis heu ! sit mihi uterque gravis.*

13. *Ridet.*] Venus, Cupid, and the Nymphs, are not the only Deities who laugh at the Perjuries of Lovers ; Jupiter himself

But when, Perfidious, you engage
To meet high Heaven's vindictive Rage,
You rise, with heighten'd Lustre fair,
Of all our Youth the public Care.
It thrives with Thee to be forsworn
By thy dead Mother's hallow'd Urn ;
By Heaven and all the Stars that roll
In silent Circuit round the Pole ;
By Heaven and every nightly Sign,
By every deathless Power divine ;
For Venus laughs at all thy Wiles,
The gentle Nymphs behold with Smiles,
And, with the Blood of some poor Swain,
By thy perfidious Beauty slain,
Young Cupid whets his burning Darts,
For Thee to wound new Lovers Hearts.
Thy Train of Slaves grows every Day,
Infants are rising to thy Sway,
And They who swore to break thy Chain,
Yet haunt those impious Doors again.
Thee Mothers for their Striplings fear,
The Father trembles for his Heir,

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And

equally good-natured, and Plato gives a very whimsical Reason for it: The Pleasures, says he, are Infants incapable of Understanding and Judgment, therefore not liable to Punishment for Perjury or Breach of Promise. From hence came the Proverb, *Approdium Juramentum*, a Lover's Oath.

16. *Cote cruentâ.*] Anacreon says, when Vulcan forges the Arrows of Love, Venus dips their Points into Honey, but that Cupid afterwards tempers and hardens them with Gall. This Image of the God sharpening his Arrows on a Whetstone wet with Blood, instead of Oil or Water, hath something very pleasantly terrible.

The Translation hath endeavoured to open the Thought of Horace by carrying it a little further than he hath expressed it. Cupid wets his Whetstone with the Blood of some Unfortunate, who was slain by Barine's Cruelty, and sharpens his Arrows for the Death of some future Lovers.

Te senēs parci, miseræque nuper
 Virgines nuptæ, tua ne retardet
 Aura maritos.

ODE IX. *Ad VALGIUM.*

NON semper imbres nubibus hispidos
 Manant in agros ; aut mare Caspium
 Vexant inæquales procellæ
 Usque ; nec Armeniis in oris,
 Amice Valgi, stat glacies iners
 Menses per omnes ; aut Aquilonibus
 Querceta Gargani laborant,
 Et foliis viduantur orni.

To know how to comfort the Afflicted, is a Talent which few People possess, while every one is willing to make trial of his Skill. But indeed it were better, in Losses that are without Remedy, to talk to the Heart, rather than to the Understanding ; for Motives of Consolation, which are most natural and obvious, are frequently more successful than the gravest Maxims of Morality, and the most curious Refinements of Reason. Such is the Method of Horace in comforting a Father, afflicted for the Death of a Son whom he tenderly loved. He does not condemn his Grief, but proposes to him to stop the Continuance, or at least to suspend its Course.

It is not difficult to ascertain the Date of this Ode, for the two last Strophes shew that it was written in 734, the Year after Augustus his Armenian Expedition.

Verf. 3. *Inæquales procellæ.*] Our latest Accounts of this Sea, describe it as extremely tempestuous and inconstant ; exposed on every side to Storms ; without Harbours for Shipping ; and navigable only from the End of April to the Beginning of October. Horace therefore speaks with his usual Exactness, and characterises the Caspian Sea.

4. *Armeniis in oris*] Armenia is surrounded with Mountains continually covered with Snow ; the Nature of the Soil, which is impregnated with Salt, contributes to the Coldness of the Climate.

And weeping stands the wretched Bride,
In Hymen's Fetters newly tied,
Lest You detain, with brighter Charms,
Her perjur'd Husband from her Arms.

ODE IX. To VALGIUS.

NOR everlasting Rain deforms
The squalid Fields; nor endless Storms
Inconstant vex the Caspian Main,
Nor on Armenia's frozen Plain,
The loitring Snow unmelting lies;
Nor loud when Northern Winds arise,
The labouring Forests bend the Head,
Nor yet their Leafy Honours shed:
But You in ceaseless Tears complain,
And still pursue the weeping Strain:

When

nor is it uncommon to see Frost and Snow there in the Month of June.

SAN.

5. *Glacies iners.*] Mr. Sanadon frequently blames Horace for an inharmonious flowing of his Lines, and a disagreeable chiming of his Words. He quarrels with him in this Ode for a Length of Consonants, *Glacies iners menses per omnes*, which he would not forgive even in a Poet of these Days.

Such Remarks very often shew a manly and spirited Carelessness in a Writer, and perhaps a cold and delicate Exactness in a Critic; But the French Tongue does not yet seem to know that a Repetition of the most disagreeable Letter may be perfectly beautiful. Instances in English are numberless. As this of Mr. Dryden;

Soon he sooth'd his Soul to Pleasures.

Will it be too bold to say, that Horace might have intended by this very Length of Consonants to image to us a dull, unactive, lifeless Weight of Snow; for such is the Meaning of the Word *iners*? There is in Terence a beautiful Instance of this Kind, which it is impossible to read, without feeling a sort of Tedioufness in the Words. *Tadet barum quotidianarum formarum.*

176 Q. HORATII FLACCI CARMINUM Lib. 2.

Tu semper urges flebilibus modis
Myſten ademptum ; nec tibi Veſpero

Surgente decedunt amores,

Nec rapidum fugiente Solem.

At non ter ævo functus amabilem
Ploravit omnes Antiochum ſenex

Annos ; nec impubem parentes

Troïlon, aut Phrygiæ ſorores

Flevire ſemper. Define mollium

Tandem querelarum ; ac potiùs nova

Cantemus Auguſti tropæa

Cæſaris ; & rigidum Niphaten,

Medumque flumen gentibus additum

Viſtis, minores volvere vortices,

Intraque præſcriptum Gelonos

Exiguus equitare campis.

ODI

9. *Urges flebilibus modis Myſten.*] Valgius continually purſues (ſuch is the Force of the Verb *urgere*,) with lamentable Elegies the Death of Myſtes ; a Name, which ſignifies *conſecrated* or *initiated* ; for probably this Son of Valgius was dedicated to ſome God, and this was his domeſtic Name.

CAVE.

10. *Nec tibi Veſpero.*] The Critics have blamed Horace for giving one Name in common to the Star which appears firſt at the Setting of the Sun, and diſappears laſt at his Riling. It was called Lucifer in the Morning, and Veſper in the Evening.

11. *Ac potiùs nova.*] This Expedition of Auguſtus was the moſt glorious of his whole Life. He not only made the Roman Name revered to the utmoſt Bounds of Asia and Afric, in impoſing Conditions of Peace upon the Indians and Æthiopians : He not only confirmed the Repoſe of the Empire, by eſtabliſhing in Greece, Sicily, and Asia Minor, a ſtable and uniform Government, and dividing Armenia, Cilicia, and Arabia, in Favour of Princes attached

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When Venus lifts her Evening Ray,
Or flies the rapid Beam of Day,
The Death of Mystes fills your Eyes,
And bids the tender Passion rise.

Not for his Son the Grecian Sage,
Renown'd for thrice the mortal Age ;
Not for their youthful Brother dead,
Such Sorrows Priam's Daughters shed.
At length these weak Complaints give o'er,
Indulge th' unmanly Grief no more,
But let us bolder sweep the String,
And Cæsar's new-rai'd Trophies sing ;
Or sing Niphates' freezing Flood,
And Medus, with his Realms, subdued ;
Whose Waves are taught, with humbler Pride,
Smoother to roll their less'ning Tide,
And Scythians who reluctant yield,
Nor pour their Squadrons o'er the Field.

to the Interest of the Republic, but humbled the Pride of the Parthians, by obliging Phraates to restore the Roman Eagles and Prisoners, which were taken thirty Years before, and to pull down the Trophies that Orodes had erected for the Defeat of Crassus. To perpetuate the Memory of this Success, he struck a Medal with this Inscription *PRO SIGNIS RECEPTIS*. SAN.

21. *Medumque flumen.*] By the River Medus Horace means the Parthians, as he would distinguish the Armenians by Niphates. The first of these Rivers divided the Empires of the Romans and Parthians, and it appears by Plutarch, that Horace in calling it *Medus* hath only given us its ancient Name. *Euphrates dictus est primum Medus.* And probably the Tigris is here called Niphates, as it rises out of a Mountain of that Name. SAN.

ODE X. *Ad LICINIUM MURENAM.*

RECTIUS vives, Licini, neque altum
Semper urgendo ; neque dum procellas
Cautus horrescis, nimium premendo

Litus iniquum.

Auream quisquis mediocritatem
Diligit, tutus caret obsoleti
Sordibus tecti, caret invidendâ
Sobrius aulâ.

Sævius ventis agitatur ingens
Pinus : excelsæ graviore casu
Decidunt turres ; feriuntque summos
Fulgura montes.

Sperat infestis, metuit secundis
Alteram sortem bene præparatum
Pectus. Informes hyemes reducit
Jupiter ; idem

Summovet:

Licinius was a young Man of an ardent, restless, and ambitious Spirit. He had ruined his Fortune in the Civil Wars, when his Brother Proculeius, with an uncommon Generosity, divided his Patrimony with him and Terentius. However this State of Dependence and Mediocrity was by no means suited to his Humour, and having engaged himself in a Conspiracy against Augustus, he was banished and afterwards put to death, notwithstanding all the Interest of Proculeius, and Mæcenas, who had married his Sister Terentia.

Horace who knew his Temper, lays down some general Rules for his Conduct, but without any Application which could either disoblige or injure him. The Sentiments of this Ode are entirely moral, but enlivened by different Metaphors, and animated by different Comparisons ; for if Morality be not treated with Art and Spirit, it will disgust by its Dryness, or grow tedious by its Length.

SAN.

Verf. 9. *Sævius.*] This Correction, which consists in a single Letter, is taken from an Edition published in the Year 1701, and Mr. Cuninghame hath proposed it in his Notes without condemning it.

ODE X. TO LICINIUS.

L ICINIUS, would You live with Ease,
Tempt not too far the boundless Seas ;
And when You hear the Tempest roar,
Press not too near th' unequal Shore.

The Man, within the golden Mean,
Who can his boldest Wish contain :

Securely views the ruin'd Cell,
Where sordid Want and Sorrow dwell,
And in himself serenely great,
Declines an envied Room of State.

When high in Air the Pine ascends,
To every ruder Blast it bends:-
The Palace from its airy Height,
Down tumbling falls with heavier Weight,
And when from Heaven the Lightning flies,
It blasts the Hills which proudest rise.

He who enjoys th' untroubled Breast,
Of Virtue's awful Lore possessest,
With Hope the gloomy Hour can cheer,
And temper Happiness with Fear.
If Jove the Winter's Horrors bring,
Great Jove restores the genial Spring ;

Then

it. The Poet both in Justness of Sentiment and Expression should say, *Sævis ventis agitatur pinus*, after having said, *excessæ gravidæ turres decidunt*, and *fulgura gravius feriunt montes*. SAN.

12. *Fulgura*.] This Reading is found in almost all the ancient Manuscripts, and St. Jerom has thrice quoted this Passage and always with the Word *Fulgura*. From *Fulgur* is formed *Fulguritus*, which signifies *Thunder-struck*. LAMB. BENT. CUN.

13. *Metuit secundis*.] Good Fortune, says Publius Sirus, is of a glassy Nature, bright and brittle. *Fortuna vitrea est ; tunc, quum splendet, frangitur*.

15. *Informes hyemes*.] This Epithet is bold and uncommon. Winter makes the Face of Nature ugly and deformed. SAN.

180 Q. HORATII FLACCI CARMINUM Lib. 2.

Summovet : non, si malè nunc, & olim

Sic erit : quondam citharæ tacentem

Suscitat Musam, neque semper arcum

Tendit Apollo.

Rebus augustis animosus, atque

Fortis appare : sapienter idem

Contrahes vento nimiùm secundo

Turgida vela.

19. *Suscitat Musam.*] Horace is not speaking of any particular Muse, or of the Muses in general; he represents Apollo holding in one Hand the Instrument of his Displeasure; in the other the Symbol of his Good-humour. *Musa citharæ* is a poetical Expression for the Lyre itself, as *Musa tragædiæ* signifies Tragedy. BENT.

21.

ODE XI. Ad QUINTIUM HIRPINUM.

QUID bellicosus Cantaber, & Scythes,
Hirpine Quinti, cogitet, Adriâ

Divisus objecto, remittas

Quærere : neu trepides in usum

Poscentis

The Design of this Ode is well supported. The Opening is serious, but the Scene grows lively by Degrees, and the two Actors at the End are seated in a rural Arbour near a River's Side calling for Wine and Music.

SAN.

Verf. 1. *Cantaber, & Scythes.*] The Commentators have thrown away a great deal of Learning to fix the Date of this Ode. They first suppose that it was written when the Cantabrians and Scythians were actually in Arms against the Republic, and then labour to prove it by History, and to reconcile the different Revolts of those Nations to the same Time.

The Words of Horace do not necessarily mean that the War was yet

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Then let us not of Fate complain,
 For soon shall change the gloomy Scene.
 Apollo sometimes can inspire
 The silent Muse, and wake the Lyre;
 The deathful Bow not always plies,
 Th' unerring Dart not always flies.
 When Fortune, changeful Goddess,ours,
 Collect your Strength, exert your Powers,
 But, when she breathes a kinder Gale,
 Wisely contract your swelling Sail.

21. *Animosus atque fortis.*] The Poet very justly joins these Epithets. The first marks only the Disposition of the Soul; the second means those Actions which arise from that Disposition: Or in other Words, Courage and Fortitude.

DAC.

ODE XI. To QUINTIUS HIRPINUS.

BE not anxious, Friend, to know
 What the fierce Cantabrian Foe,
 What intends the Scythian's Pride,
 Far from Us whom Seas divide.

Tremble

yet begun; for the Word *cogitet* rather implies the Designs of these People, than their being really in Action. The Poet only advises his Friend not to torment Himself by distant and visionary Terrors either for his own, or for the public Welfare. *Quid bellicosus Cantaber & Scythes cogitet, remittas querere: neu trepidus in usum poscentis ævi pauca.* This Language doth not necessarily mean, that these People were actually in Arms, but that their Fidelity could be little depended upon, and that some new Revolt might be soon expected.

We can only pronounce with Certainty, from the eighth and fifteenth Lines, that the Ode was written when Horace and Quintus were largely past their Youth,

SAN.

182 Q. HORATII FLACCI CARMINUM Lib. 2.

Poscentis ævi pauca. Fugit retro

Levis juventas & decor, aridâ

Pellente lascivos Amores

Canitie, facilemque Somnum.

Non semper idem floribus est honor

Vernis; neque uno Luna rubens nitet

Vultu. Quid æternis minorem

Consiliis animum fatigas?

Cur non sub altâ vel platano, vel hâc

Pinu jacentes sic temere, & rosâ

Canos odorati capillos,

Dum licet, Assyriâque nardo

Potamus uncti? Dissipat Evius

Curas edaces. Quis puer ociùs

Restinguet ardentis Falerni

Pocula prætereunte lymphâ?

Quis devium scortum eliciet domo

Lyden? eburnâ, dic age, cum lyrâ

Maturet,

5. *Fugit retro levis juventas.*] This general Reflexion serves to prove the Sense of the Ode as it appears in the last Note. Life, for its real Happiness, requires very little more than Necessaries, and the Shortness of it breaks all our Schemes. The Picture of dry and withered Age, chasing away Youth, the Loves, and Sleep is delicate and natural Imagery.

SAN.

9. *Non semper idem floribus.*] Nothing is less durable than Flowers in Spring; nothing more changeable than the Moon; yet these are the best Images of human Life. Why then should Creatures, by Nature formed to Mortality, fatigue themselves with endless and uncertain Projects? From these grand Principles a cheerful Enjoyment of the present Hour is a Conclusion not unworthy of an Epicurean Moralist.

TOR. SAN.

18. *Quis puer.*] The Poet's Invitation instantly passes into Action. These Vivacities are usual to Him, especially when he proposes a Party of Pleasure.

SAN.

21. *Quis devium.*] There are almost as many different Opinions upon this Strophe, as there are different Commentators. They have enquired, with very grave and learned Curiosity, into the

Meaning

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Ode. II. THE ODES OF HORACE. 183

Tremble not with vain Desires ;
Few the Things which Life requires.
Youth with rapid Swiftneſs flies,
Beauty's Luſtre quickly dies,
Wither'd Age drives far away
Gentle Sleep and amorous Play.
When in vernal Bloom they glow,
Flowers their gayeſt Honours ſhow,
Nor the Moon, with equal Grace,
Always liſts her ruddy Face.
Thus while Nature's Works decay,
Buſy Mortal, pr'ythee ſay,
Why doſt Thou fatigue thy Mind,
Not for endleſs Schemes deſign'd ?

Thus beneath this lofty Shade,
Thus in careleſs Freedom laid,
While Aſſyrian Eſſence ſheds
Liquid Fragrance on our Heads ;
While we may, with Roſes crown'd,
Let the chearful Bowl go round :
Bacchus can our Cares controul,
Cares that prey upon the Soul.

Who ſhall from the paſſing Stream,
Quench our Wine's Falernian Flame ;
Who the vagrant Wanton bring,
Miſtreſs of the Lyric String,

With

Meaning of almoſt every Word, and yet have left the Senſe uncertain, although not undetermined.

Torrentius, for the Honour of Horace, asserts, from the Word *eliciet*, (which ſhews that ſome Art was neceſſary to the Invitation,) that Lyde was no common Proſtitute. To which Remark, her being at home, adds no inconfiderable Strength.

But a Difficulty of more Moment ariſes in regard to Lyde's Dreſs. Horace deſires Her to tie her Hair careleſſy like the Lacedæmonian

Maturet, incommatam Lacanæ
More comam religata nodum.

dæmonian Ladies ; whom Virgil describes with Hair loose and flowing in the Wind.

Mr. Dacier reconciles the two Poets by assuring us, that Virgil describes a Spartan Maid, and Horace means a Matron of Sparta ; that in Greece, and particularly in Lacedæmon, the young Women had their Hair loose, and their Heads uncovered ; which were Fashions forbidden to the Spartan Matrons. Plato thus accounts

ODE XII. *Ad MÆCENATEM.*

NOLIS longa feræ bella Numantiæ,
Nec durum Hannibalem, nec Siculum mare,
Pœno purpureum sanguine, mollibus
Aptari citharæ modis ;
Nec sævos Lapithas, & nimium mero
Hylæum ; domitosque Herculeâ manu

Telluris

The Subject of this Ode is almost the same with two others, *Scriberis Varro* and *Pindarus quisquis*, but the Conduct is different. There is not here any Allegory, and the Reasons, with which the Poet excuses Himself for not writing of Wars and Conquests, are more natural and more enlarged. It appears by the eleventh Verse, that the Ode was written before the Year 725, and they who are fond of guessing may naturally assign any following Year. 'S. N.

Verf. 1. *Feræ Numantiæ.*] Numantia is here called *feræ* for the Fierceness of its inhabitants, who chose to destroy themselves by Sword, and Fire, and Poison, rather than yield to the Roman People.

DAC.

2. *Durum Hannibalem.*] Doctor Bentley, Mr. Cuninghame, and Sanadon, have received this Reading, which is found in the greater Number of Copies, and in some of the first Editions. This Epithet makes an Opposition to *mollibus* which is not disagreeable, and Virgil uses the Expression *Scipiadas duros bello*.

3. *Mollibus modis.*] The Poet does not mean, as some Commentators understand him, that grave or tragic Subjects do not agree with

With her flowing Tresses tied,
Careless like a Spartan Bride.

counts for the Custom; That the young Maidens of Lacedæmon were taught all the manly Exercises of hunting, wrestling, &c. but the Wives were confined to their domestic Affairs. Yet there was probably some better Reason for a Custom, which not only prevailed in Greece in general, but was received by the Romans. Their common Women were obliged to tie their Hair, when they appeared in Public, to distinguish them from Women of Virtue.

ODE XII. TO MÆCENAS.

NUMANTIA's Wars through Years maintain'd,
Or Hannibal's vindictive Ire,
Or Seas with Punic Gore distain'd,
Suit not the Softness of my feeble Lyre;

Nor the fierce Broils, and savage Mirth
Of Centaurs, deep with Wine imbru'd;
Nor the gigantic Sons of Earth,
By Force Herculean gloriously subdu'd:

That

with Lyric Poetry. This Assertion were absolutely false, and the Odes of Pindar and Horace are a Proof of the contrary. He only says, that his own Lyre has no other Sounds but what are proper for Love, and that it refuses all Subjects of Grandeur and Sublimity.

Mr. Dacier and some other Commentators believe that this Ode was written upon the Marriage of Mæcenas with Terentia. If this were true, the Poet very ill excuses himself upon Account of his Amours, for not attempting an Ode upon the Triumphs of Octavius, when at the same Time He presses Mæcenas to write an History of his Conquests. Terentia was at least as good an Excuse as any of the Poet's Mistresses.

SAN.

5. *Nec sævus Lapidibus.*] Mr. Dacier is astonished that none of the Commentators have discovered the Allegory under which Horace

Telluris juvenes, unde periculum
 Fulgens contremuit domus
 Saturni veteris : tuque pedestribus
 Dices historiis prælia Cæsaris,
 Mæcenas, meliùs, ductaque per vias
 Regum colla minantium.
 Me dulces dominæ Musa Licymniæ
 Cantus, me voluit dicere lucidum
 Fulgentes oculos, & bene mutuis
 Fidum pectus amoribus ;

Quam

Horace compares the Civil War, in which Brutus and Cassius were conquered by Augustus, to the War in which the Giants were subdued by Hercules, and again to the Quarrel of the Lapithæ, in which Hylæus so naturally represents Anthony in his Excesses of Wine and Luxury with Cleopatra. But, besides the Confusion of comparing these Generals first to the Lapithæ, and immediately afterwards to the Giants, the Poet always treats them with more Respect and Decency. He had served under Brutus, and he lived in too much Friendship with the Son of Anthony, who was now well esteemed by Augustus, to compare Him with the drunken Hylæus.

SAR.

8. *Contremuit.*] The Construction *contremiscere periculum* is very unusual. Virgil hath an Expression of the same Kind, *sonitumque pedum, vocemque tremisco.*

SAR.

9. *Tuque pedestribus.*] It appears, by the Testimony of Servius, that Mæcenas wrote the Life of Augustus, and Pliny quotes some Passages from it. But, whether He were then engaged in the Work, or only designing it, Horace hath taken a very delicate Manner of flattering both Augustus and Mæcenas. I am only capable of singing the Wars of Numantium, of Hannibal, or the fabulous Battles of the Giants, if Love would permit me to attempt such Kind of Subjects ; but nothing less than Mæcenas can hope to celebrate the Conquests of Augustus ; as if they were superior to all the Wonders of History or Fable. We may again observe that while Horace excuses himself, upon Account of his Amours, from attempting such a Work, He must with a very bad Grace have proposed it to Mæcenas at the Time of his Engagements with Terentia.

SAR.

Pedestribus Historiis.] Horace uses the Expressions *Musa pedestris* and *Sermo pedestris* for a Style simple and natural, and here he opposeth Poetry to History, which, if we may be allowed such an Ex-

pression,

That Earth-born Race, with dire Alarms,
 Who shook the starry Spheres above,
 And impious dar'd, with horrid Arms,
 Boldly defy th' Omnipotence of Jove.

'Tis thine in stronger Prose to tell
 The mighty Power of Cæsar's War;
 How Kings beneath his Battle fell,
 And drag'd indignant his triumphal Car.

Licymnia's Voice, Licymnia's Eye,
 Bright darting its resplendent Ray,
 Her Breast where Love and Friendship lie,
 The Muse commands me sing in softer Lay;

In

pression, walks on Foot, and never rises above the Earth; Its Style ought to be strong, yet common; Its Diction chaste and flowing; modest even in its Ornaments, it avoids whatever hath an Appearance of Affectation. But Poetry, and especially Lyric Poetry, soars into the Clouds; Its Sentiments are noble, Its Turns bold, Its Expressions figurative; Nature is always seen, but Nature in her richest Dress.

Torr. SAN.

12. *Minantium*.] This Epithet which represents the Kings, whom Augustus had subdued, still preserving the Threats and Terrors of Look even in Chains, is no mean Honour to their Conqueror.

Torr.

13. *Licymniæ*.] Deep and learned are the Disputes of the Commentators, whether we ought to read *Licina* or *Licymnia*, whether it be a real or a feigned Name, and lastly whether She was Mistress to Mæcenas or the Poet. Mr. Dacier, who declares for *Licina*, tells us that the Grecian Historians read either *Licinius*, or *Licinnius*, from whence Horace hath taken the Liberty of lengthening the second Syllable. But the Manner of the Greeks and Romans in writing and pronouncing their Words was vastly different; nor can the Grecians be sufficient Directors for measuring and writing a Language to which they were Strangers; and although They frequently spell the same Word differently, yet the Latin Poets never alter their Quantities. Besides, the two Historians, in whose Works alone we find the Name in Dispute, before the Augustan Age, always write *Licinnios*, not *Licinios*. It is true it appears differently in Writers since that Time, but they cannot be of any Authority.

Whether

188 Q. HORATII FLACCI CARMINUM Lib. 2

Quam nec ferre pedem dedecuit choris,
Nec certare joco, nec dare brachia
Ludentem nitidis virginibus, sacro
Dianæ celebris die.
Num tu, quæ tenuit dives Achæmenes,
Aut pinguis Phrygiæ Mygdoniæ opes
Permutare velis crine Licymniæ,
Plenas aut Arabum domos?

Whether it be a real or feigned Name, is difficult to determine, but the Scholiast Acron is surely mistaken when He says that Horace always uses uncertain, for certain Names, as, *me dulces domine Musa Liciniæ, pro Terentia*; Since it must either be an Error of the Transcribers, or Acron must contradict Himself, in saying *Licinia* was an uncertain Name for Terentia, when indeed it was her adopted, Family Name. It was not unusual among the Latin Poets to disguise the Names of the Persons, whom they described, under Words of the same Syllables, and Measures, by which, and by the Character in general, They might easily be known. But Doctor Bentley sufficiently proves, that the Scholiast is mistaken in another Instance of this Kind, and at the same Time assures us, that the greatest Number and oldest Manuscripts read *Licymnia*.

The Reasoning of the Poet; the Conduct and Decencies of the Ode alone determine whether Licymnia was the Mistress of Horace or Mæcenas. If we suppose Her Mæcenas's Mistress, the Poet's Reasoning lies thus: You alone, O Mæcenas, are capable of writing the Victories of Augustus. You love Terentia; I love Her also. The Possession of her Beauties appears to You more valuable than all the Riches of the World; while the Muse commands me to sing those Beauties, and forsake all other Subjects.

In good Truth, if we suppose Mæcenas in Love with Terentia, and ready to marry Her, the Poet could, with very little Decency, lay upon Him the Labour of writing the Conquests of Augustus, while he holds Himself excused for his own lighter Amours; and surely it was a very careless Indiscretion to talk of his Patron's Mistress in such tender, passionate Language, that it is difficult to distinguish the Poet from the Lover.

SA N.

17. *Quam nec ferre pedem.*] Licymnia was perhaps a Woman of Distinction, whose Birth and Fortune might entitle Her to the Honour of dancing at Diana's Festival; or, if Licymnia were a real Name, She was perhaps a Daughter of Julius Licymnius, who was

In Raillery the sportive Jest,
Graceful her Step in dancing charms,
When playful at Diana's Feast
To the bright Virgin Choir she winds her Arms.

May, shall the Wealth by Kings possess,
Or the rich Diadems They wear,
Or all the Treasures of the East,
Purchase one Lock of my Licymnia's Hair?

While

a Freedman of Julius Cæsar, and by Augustus made Governor of Gaul. In either of these Characters, She might dance at this Festival.

SAN.

18. *Certare joco.*] By the Word *certare* the Poet alludes to a Custom among the Greeks and Romans of disputing the Prize of Raillery on their Festival Days. It appears by a Passage in Aristophanes, that the Victors in these Disputes were publicly crowned by the Greeks.

DAC.

Nec dare brachia ludentem.] The Verb *ludere* is by the best Authors used for dancing; and the Expression *dare brachia* may in general signify the Motion and winding of their Arms, or joining their Hands in dancing round the Altar of the Goddeß.

TORR. DAC. SAN.

The Commentators pass lightly over this Stanza, without considering that if their Signification of *ludentem* be just, Licymnia is twice, in the same Sentence, represented dancing. What this Play was, in which She is described giving her Arms to the Virgins at Diana's Festival, is not easy to know. The Translator acknowledges, that He does not understand the Passage, and hath therefore translated it very loosely.

23. *Permutare velis crine Licymniæ.*] Did you, Mæcenas, know like me the Beauties of Licymnia, surely You would be charmed like me, nor exchange one Lock of her Hair for all the Treasures of Kings. Such is the Language of Lovers in all Ages, who believe, that if Others could discover the same Charms which they imagine in their Mistresses. They must feel them with the same Transport. The Poets are full of such Expressions, which do not necessarily mean, as Mr. Dacier understands them, that Licymnia was the Mistress of Mæcenas.

SAN.

190 Q. HORATII FLACCI CARMINUM Lib. 2.

Dum flagrantia detorquet ad oscula
Cervicem, aut facili sævitia negat,
Quæ poscente magis gaudeat eripi,
Interdum rapere occupet.

25. *Dum flagrantia detorquet.*] However warm this Description may appear, yet is there in it nothing indecent or immodest: and if Mr. Sanadon had thought fit to translate the Strophe, He would have found another Argument to prove that Licymnia was the Poet's Mistress.

ODE XIII. *In ARBORIS CASUM.*

ILLE & nefasto te posuit die,
Quicunque primùm, & sacrilegâ manu
Produxit, arbos, in nepotum
Perniciem, opprobriumque pagi;

Illum

It may be worth observing, that there is no Subject so trivial or inconsiderable, which Poetry cannot raise into Grandeur and Dignity. The Fall of a Tree might have alarmed a Writer of Prose, who would coldly have described his Danger; But the Terrours of a poetical Imagination have transported Horace to the very Regions of Death, where He sings the Power of Music and Poetry.

Verf. 1. *Ille & nefasto.*] All the Commentators are agreed in acknowledging the Difficulty of this Sentence. Some endeavour to explain it; some to excuse the Poet; others would alter the Text; and one bolder Critic cuts out the whole Passage without condescending to give a Reason for it. Torrentius imagines, that Horace threw this Perplexity into the Beginning of the Ode, more strongly to express the Disorder and Confusion of the Danger from which he had escaped; while Doctor Bentley amends the Text, and asserts, that it is impossible to find any Sense in the Passage according to its present Form. Mr. Sanadon, who hath found all Explanations faulty; all Justifications of the Poet insufficient, and all Corrections useless, hath not perhaps succeeded more happily than Others. Mr. Dacier forms the Sentence in this Manner: *O arbor, quicunque te posuit, & produxit, ille te & posuit nefasto die, & sacrilega manu in nepotum perniciem; te, inquam, triste lignum, te caducum in domini caput.* Here Doctor Bentley cries out, *How would Horace*

curse

While now her bending Neck she plies,
Backward to meet the burning Kiss,
Then with an easy Cruelty denies,
Yet wishes You would snatch, not ask the Bliss.

Poet's Mistress. For it must have been as indiscreet in Mæcenas
to have admitted Horace to be Witness of his Passion for Terentia;
it would have been impertinent in the Poet to break in upon
the Privacies of his Patron.

ODE XIII.

WHOEVER rais'd and planted Thee,
Unlucky and pernicious Tree,
In Hour accurs'd with impious Hand,
Thou Bane and Scandal of my Land,
That

use such senseless Stuff, if He were to rise from the Dead! But where-
fore do we delay to vindicate the Poet from such Barbarism of Lan-
guage? Then read, according to our Edition,

ILLUM, ô, nefasto te posuit die
Quicunque primum, &c.

ILLUM parentis sui
Fregisse cervicem.

You here acknowledge, says the Critic, the Genius of Horace. What
can be more clear, more harmonious, more spirited? The Repetition of
ILLUM argues Indignation, and O adds Force and Acrimony to the
Sentence. Sanadon with very little less Warmth asks his Reader,
Is there any thing more natural than his Construction? Is there any thing
here, which requires to be explained, reformed, or excused? He ranges
the Words in the following manner: Quicunque ille, that is to
say, quisquis ille & posuit te primum nefasto die, & sacrilega manu
produxit . . . illum crediderim, &c.

But, if we take away the full Stops, and open the Sentence
down to the twelfth Line, perhaps the Construction may not appear
so perplexed. Arbos, qui te statuit agro meo, ille (quicunque fuit) &
nefasto, te posuit die primum, & sacrilega manu produxit in nepotum
perniciem;

Illum & parentis crediderim sui
 Fregisse cervicem & penetralia
 Sparsisse nocturno cruore
 Hospitis: ille venena Colcha,
 Et quidquid usquam concipitur nefas,
 Tractavit; agro qui statuit meo
 Te triste lignum, te caducum
 In domini caput immerentis.

Quid quisque vitet, nunquam homini fati
 Cautum est in horas. Navita Bosporum

Pœnus perhorrescit; neque ultrà
 Cæca timet aliunde fata.

Miles sagittas, & celerem fugam
 Parthi; catenas Parthus, & Italum

Robur; sed improvisa leti
 Vis rapuit, rapietque gentes.

perniciem; illum & parentis crediderim fregisse cervicem; ille venena Colcha, &c.

Nefasto die.] The Romans divided their Days into *Fasti* and *Nefasti*. On the *Nefasti* all Kinds of Work and all Business of the Forum were forbidden, as appears by a Line in Ovid; *Ille nefastus erit, per quem tria verba silentur*. The three Words that Ovid means were the Form, with which the Prætor opened his Court, *Do, Dico, Addico*. By the first He declared that He administered Justice; by the second, He pronounced Judgment; and by the third, He gave Possession of the Property in Dispute. But private Superstition added to these a Number of black, ill-omened Days, *Dies atri*, upon which any public Calamity had happened.

Horace may either mean, that the Person who planted the accursed Tree, had violated a religious Holiday, by working upon it; or that he had planted it upon some unfortunate Day.

Posuit.] Mr. Sanadon would persuade us, that Horace hath made use of three Verbs, *ponere*, *producere*, and *statuere*, which rise above each other, and signify the planting, raising, and transplanting the unfortunate Tree; that it was planted and raised among the Sabine vines, and from thence transplanted to the Country-Seat, which Mæcenas had given to Horace; that in its first Situation it ought to have been the Disgrace of the Village, and was fated to be the

Death

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13. 2

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That Wretch his guilty Soul had dyed
 Deep in the Blood of Parricide ;
 Or plung'd his Dagger in the Breast
 Of his deep-slumbring, midnight Guest ;
 Or temper'd every baleful Juice,
 Which Colchos' poisonous Glebes produce ;
 Or, if a blacker Crime be known,
 That Crime, the Wretch had made his own,
 Who on my harmless Grounds, and me,
 Bestow'd this luckless, falling Tree.

Who can his future Woes foresee ?
 Who from th' impending Danger flee ?
 All other Deaths the Sailor dares,
 Who yet the Tempest's Horrors fears ;
 The Parthian views with deep Dismay
 The Roman Chains and firm Array ;
 The Roman dreads the Parthian's Speed,
 His flying War, and backward Reed ;
 While Death unheeded sweeps away
 The World, his everlasting Prey.

How

Death of some of his Descendants who planted it ; but in the second, particularly threatened the Life of its Master.

This unlucky Instance of the Critic's Refinement may teach us not to be too curious in finding out Beauties even in a favourite Author ; for, besides the Meanness of the Climax, History hath not been sufficiently careful to inform us of the planting and transplanting this fatal Tree ; nor is it probable, that the same Person should be destined to the continued Preservation of it, until it was large enough to kill the Poet with its Fall ; if we extend his Curses to three Persons, the Climax becomes very little less than Burlesque.

11. *Caducum*.] *Caducum* is here used for *casurum*, which should fall upon its Master's Head, as if it had been planted with that Design. Thus Virgil says, *juvenis caducus* for *casurus*, or *moriturus*, a Youth who was fated to die. This Accident happened the first of March, as appears by the eighth Ode of the third Book. SAN.

13. *Quid quisque vitet*.] The second Part of the Ode, which be-

Quàm pene furvæ regna Proserpinæ,
 Et judicantem vidimus Æacum,
 Sedesque discretas piorum, &
 Æoliis fidibus querentem
 Sapphò puellis de popularibus;
 Et te sonantem pleniùs aureo,
 Alcæe, plectro dura navis,
 Dura fugæ mala, dura belli!
 Utrumque sacro digna silentio
 Mirantur umbræ dicere; sed magis
 Pugnas, & exactos tyrannos
 Densum humeris bibit aure vulgus.
 Quid mirum? ubi illis carminibus stupens
 Demittit atras bellua centiceps
 Aures, & intorti capillis
 Eumenidum recreantur angues?

gins here, passes very naturally to the usefess Precaution of Man-
 kind to avoid Death. The third Part rises from an imaginary
 View of Pluto's Kingdom, and the Elysian Fields, *furvæ regna*
Proserpinæ, and *discretas piorum sedes*, in which the Poet describes
 the Ghosts with Admiration and Transports listening to the Songs
 of Sappho and Alcæus.

25. *Querentem puellis de popularibus.*] Madam Dacier, for the
 Honour of her Sex, undertakes the Defence of Sappho against the
 Calumnies with which Posterity had treated Her. She believes
 that the Songs, which the Ghosts heard with so much-Pleasure,
 were those which Sappho had really composed against the unrea-
 sonable Jealousies of her Country-women, and from which some
 Writers have treated her Memory with so much Cruelty. But
 the Manner in which she declares herself publicly and constantly
 against her Brother Caraxus, who dishonoured himself by his En-
 gagements with the Prostitute Dorica; and that Veneration which
 the Mitylenians preserved for her, even after her Death engraving
 her Image on their Money, may justly make us suspect that Scen-
 dal and Calumny have treated her with their usual Justice, in their
 Descriptions of the Licentiousness of her Manners.

Her Passion for Phaon, extravagant and violent as it was, may

How near was I those dreary Plains,
 Where Pluto's auburn Consort reigns ?
 Where awful sits the Judge of Hell,
 Where pious Spirits blissful dwell,
 Where Sappho, in melodious Strains,
 Of cruel Calumny complains,
 Alcæus sweeps the golden Strings,
 And Seas, and War, and Exile sings :
 Thus while they strike the various Lyre,
 The Ghosts the solemn Sounds admire ;
 But when Alcæus lifts the Strain
 To Kings expell'd, and Tyrants slain,
 In thicker Crouds the shadowy Throng
 Drink deeper down the martial Song.
 What Wonder ? When with bending Ears
 The Dog of Hell astonish'd hears :
 And, in the Furies Hair entwin'd,
 The Snakes with chearful Horrour wind,

K 2

While

no mean Proof of the Falshood of the monstrous Vices with
 which she is charged.

27. *Alcæe.*] Alcæus was Cotemporary, Countryman, and Friend
 of Sappho, and is justly rewarded with the golden *Plectrum* (an
 instrument with which they struck the Strings of the Lyre) for
 that Part of his Works in which he pursues the Tyrants of his
 country. His Style was close, magnificent, and chaste ; He is
 frequently like to Homer, but he descends into Sports and Love,
 though naturally formed to more exalted Subjects. Such is the
 character given him by Quintilian, which confirms the Passage
 of Horace : *Alcæus in parte operis aureo plectro meritis donatur, qua
 tyrannos insectatur. Multum etiam moribus confert, in eloquendo brevis
 magnificus, & diligens, plerumque Homero similis, sed in lusus &
 mores descendit, majoribus tamen aptior.*

Cruquius understands by the golden *Plectrum*, that golden Li-
 bert, which Alcæus had purchased for his Countrymen by expel-
 ling their Tyrants.

[*Navis.*] The Poet uses *navis* for *navigatio*, and understands by
 the Dangers of the Sea, which Alcæus had experienced. SAN.

Quin & Prometheus, & Pelopis parens

Dulci laborem decipitur sono ;

Nec curat Orion leones,

Aut timidos agitare lyncas.

38. *Laborem decipitur.*] Doctor Bentley assures us, that the Reading appears in the greater Number of Copies ; Mr. Cunningham and Sanadon have received it into the Text. *Decipitur* is used in the same Sense with *decipit*, *fallit* ; Thus we find *expleri mentem* in Virgil, and *pingitur alvum* in Ovid, and in Horace himself *purgor bilem*, which must all be construed in an active Sense.

ODE XIV. *Ad* POSTUMUM.

EHEU, fugaces, Postume, Postume,
Labuntur anni ; nec pietas moram

Rugis, & instanti senectæ

Afferet, indomitæque morti.

Non si trecentis, quotquot eunt dies,

Amice, places illacrymabilem

Plutona tauris ; qui ter amplum

Geryonen, Tityonque tristi

Compelo

In some Manuscripts this Ode appears with the Title *De Superstitione*, against Superstition. Yet Horace endeavours not only to fortify Postumus against the Fears of Death, but exhorts him to enjoy the good Things of Life with Chearfulness and Tranquillity. Instead of cold Advice, and formal Arguments, his Reflexions upon the Shortness of Life, and the Certainty of Death, are taken from a Philosophy very conformable to the Sentiments of Nature, and animated with a Variety which makes it appear ever new.

Verf. 1. *Postume.*] Grammarians have long disputed whether we ought to write *Postumus* or *Posthumus*. Vossius assures us, that the Ancients always wrote *Postumus*, which is confirmed by all Inscriptions on Medals without Exception. It is equally uncertain

While charm'd by the melodious Strain
The tortur'd Ghosts forget their Pain :
Nor Lion's Rage, nor Lynx's Flight,
Orion's raptur'd Soul delight.

39. *Nec curat Orion leones.*] Orion had loved Hunting, when he
was, and is here described pursuing the same Sports, when he
is dead; for the Ancients believed, that the Ghosts of the departed
retained the same Passions, with which they were animated upon
Earth.

ODE XIV. To POSTUMUS.

HOW swiftly fly the winged Years !
For oh ! nor Piety, nor Tears
Can stop the fleeting Day ;
Deep-furrow'd Wrinkles, posting Age,
And Death with irresistible Rage,
Are Strangers to Delay.

Though every Day a Bull should bleed
To Pluto, bootless were the Deed,
The Monarch tearless reigns,
Where Vulture-tortur'd Tityos lies,
And triple Geryon's monstrous Size
Th' imprisoning Wave detains.

All

to whom this Ode is addressed, as at what Time it was written.

SAN.

2. *Labuntur fugaces anni.*] The Poet very happily expresses the
Motion of Time, which passeth away without being perceived.
The Epithet marks the Rapidity of its Flight, and the Verb shews
how imperceptible is its Progress. The Word *labuntur* is properly
applied to Rivers, whose Course, however slow it may appear,

K 3

yet

198 Q. HORATII FLACCI CARMINUM Lib. 2

Compescit undâ, scilicet omnibus,
 Quicunque terræ munere vescimur,
 Enavigandâ ; sive reges,
 Sive inopes erimus coloni.
 Frustra cruento Marte carebimus,
 Fractisque rauci fluctibus Adriæ :
 Frustra per Autumnos nocentem
 Corporibus metuemus Austrum.
 Visendus ater flumine languido
 Cocytus errans, & Danaï genus
 Infame, damnatusque longi
 Sisyphus Æolides laboris.
 Linquenda tellus, & domus, & placens
 Uxor : neque harum, quas colis, arborum
 Te, præter invisas cupressos,
 Ulla brevem dominum sequetur,

Absume

yet is really swift ; as Time is really flying away when it seems
 stop,

— *fugit cùm stare videtur.*

DAC. SAT

22. *Quas colis arbores.*] The Romans were passionately fond of
 Trees, and so curious in their Culture of them, that they often
 watered them, if such an Expression may be allowed, with Wine.
 The Cypress was sacred to Pluto and Proserpine, and various are
 the Reasons why it was used in Funerals : Either from a vulgar
 Error that it dies if it be pruned ; or because it was useful in pre-
 serving a dead Body from Corruption ; or, being thrown into the
 Pyle, it corrected the offensive Stench of the burning Carcase. A
 Branch of it was placed over the Door of the House where any
 Person died, that the Pontiffe might not be polluted by entering
 into it.

LAM.

24. *Brevem dominum.*] Some of the Commentators, knowing
 that *brevis* hath two Significations, with very learned Subtlety have
 construed

All Mortals tasting earthly Food,
Are doom'd to pass the joyless Flood,
And hear the Stygian Roar ;
The sceptred King who rules the Earth,
The labouring Hind of humbler Birth,
Must reach the distant Shore.

The broken Surge of Adria's Main
Hoarse-sounding we avoid in vain,
And Mars in Blood-stain'd Arms ;
Fierce Auster's Blasts in vain we fear,
And Autumn's Life-annoying Air
With idle Fears alarms ;

Yet all must see Cocytus flow,
Whose gloomy Water sadly flow
Strays through the dreary Soil,
The guilty Maids, an ill-fam'd Train !
And, Sisyphus, thy Labours vain,
Consign'd to endless Toil.

Thy pleasing Consort must be left,
And You of Villa's, Lands, bereft,
Must to the Shades descend ;
Thy Cypress only, hated Tree,
Of all thy much-lov'd Groves, shall Thee,
Its short-liv'd Lord attend.

Then

construed *brevem Dominum*, who is confined to a small Space, as if Horace alluded to his Urn. Perhaps the Expression is not perfectly exact, but, one would think, it required some Art to mistake the Author's Meaning.

200 Q. HORATII FLACCI CARMINUM Lib. 2.

Absumet hæres Cæcuba dignior
 Servata centum clavibus, & mero
 Tinget pavimento superbus,
 Pontificum potiore cœnis.

25

27. *Mero tinget pavementum superbus.*] In this Strophe the Poet recommends to Postumus a chearful and open Manner of living, by assuring him, that his Heir, more worthy of his Fortune, by knowing how to enjoy it, shall in his Pride and Prodigality profusely stain the Floor with his richest Wines. Doctor Bentley would approve of our Reading *pavimentum superbum Pontificum*, for He thinks it a noble Expression to say, *a Floor proud of being stained with Liquor so excellent*, although he allows, that the Weight of Consonants is harsh and disagreeable. And yet this very Expression seems to have something hard, *That a Floor should be proud of the Wine which stains it*; and the Doctor himself rejects it for *superbo*, which is somewhat faulty, as it gives two Epithets to *mero* without raising the Sense. Mr. Sanadon from a Conjecture of Mr. Cuninghame, reads *superbis*, which indeed is not liable to either of these Objections, and yet the Sense is strong, and perfect without it, since nothing can add to the Luxury or Pride of a Pontiffe's Feast. If then we read *superbus*, which was first proposed by Barthius, we shall have a new Thought added to the Stanza, and behold the very Action of Pride and Insolence, with which this extravagant Heir lavisheth away his Wine, while the

Epithet,

O D E X V.

JAM pauca aratro jugera regiae
 Moles relinquent; undique latius
 Extenta visentur Lucrino
 Stagna lacu; platanusque coelebs

Evincet

The Poet, in this Ode, opposes the Magnificence and Expence of the present Romans, in their Buildings, Plantations and Gardens, to the Simplicity and Frugality of their Ancestors, by whom the public Edifices, and Temples of the Gods, were thought the noblest Monuments of true Grandeur, as well as Piety.

The

Then shall thy worthier Heir discharge,
And set th' imprison'd Casks at large,
And dye the Floor with Wine,
So rich and precious not the Feasts
Of Pontiffes chear their ravish'd Guests
With Liquor so divine.

Epithet, thrown to the End of the Period, keeps up the Force and Spirit of the Sense; a Manner of Writing very usual in Horace.

28. *Pontificum potiore cœnis.*] Mr. Dacier is extremely well reconciled to the French Tongue, as it is not liable to the Doubts that perplex the Reader in these Words, which may bear three different Constructions; that this Wine was of greater Price than whole Feasts of the Pontiffes; that it might be better employed in those Feasts; or thirdly, that it was more excellent than what was drunk at such Entertainments. Mr. Dacier declares for the second, which seems to him to have the Turn of a religious Sentiment, as if this Wine ought to be reserved for the Pontiffe's Festival. Mr. Sanadon hath chosen the first Construction; and this Translation takes the last, as it appears most natural and easy. The Words may indeed bear a fourth Meaning; *potiore cœnis* by an Ellipsis *potiore in cœnis* may signify the best Wine even at a Pontiffe's Feast.

Upon Admission of a new Member into their College, a Feast was prepared for the Pontiffes, Augurs, and Vestal Virgins, with a most religious Luxury.

ODE XV.

IN regal Pride our Structures rise,
The useles Plough neglected lies;
Ponds, broad as Lakes, our Fields o'er-spread,
And barren Planes high wave the Head
Above the Elm; while all around,
Wafting their Fragrance o'er the Ground,

Where

The Wealth brought into 'Rome by ravaging and plundering the World, was employed with a Wantonness almost incredible, in the last Excesses of Extravagance and Luxury. These Excesses

Evincet ulmos : tum violaria, &
 Myrtus, & omnis copia narium,
 Spargent olivetis odorem,
 Fertilibus domino priori.
 Tum spissa ramis laurea servidos
 Excludet ictus. Non ita Romuli
 Præscriptum, & intonsi Catonis
 Auspicii, veterumque normâ.
 Privatus illis census erat brevis,
 Commune magnum : nulla decempedis
 Metata privatis opacam
 Porticus excipiebat Arcton :
 Nec fortuitum spernere cespitem
 Leges sinebant, oppida publico
 Sumtu jubentes, & Deorum
 Templa novo decorare faxy.

20

O D E

vitiated the Minds, corrupted the Understanding, and broke the Resolution of a People, not less glorious for their true and manly Spirit of Liberty, than for their Conquest of the World. Thus at length they were debased to a Vileness of Slavery unknown to the Nations whom they had conquered, and infamous to all Posterity.

Vers. 6. *Copia narium.*] Sanadon hath very well defended the Beauty of this Expression against Mr. Dacier, who thinks it too bold, although He approves of an Expression of Herodotus, who calls beautiful Women, the Distempers of the Eye; and of another Greek Writer, who says, that Flowers are the Feast of the Sight. In Cicero we find *copia agri*, for the Riches of the Country; and Catullus calls a Goat, the Poison of the Nose: *Crudem nasorum interfece pestem.*

10. *Servidos ictus.*] Other Poets have said, *ictus Phœbi, solis, luminis*; but Lyric Poetry permits a greater Boldness. They who would read *æstus* or *ignes*, enfeeble the Language, and hazard a Correction, which the Text neither authorises, nor requires. SAN.

13. *Privatus illis census.*] Valerius Maximus hath given us this glorious Character of the ancient Romans, that every one was earnest to increase the Wealth of his Country, not his own private Fortune; and chose rather to be poor in a rich State, than to be rich when the Commonwealth was poor. They aimed, says Cicero, at the Praises of Frugality in their domestic Affairs, and of Dignity in all that concerned the Public.

17.

Where flourish'd once the Olive Shade,
And its rich Master's Cares repaid,
The Violet and Myrtle greets
The Sense, a Luxury of Sweets!
While vainly would Apollo's Ray
Through our thick Laurels pour the Day.

Not such were Cato's stern Decrees,
Nor Romulus by Arts like these,
In Wisdom form'd th' imperial Sway,
And bid th' unwilling World obey.
Though small each personal Estate,
The public Revenues were great;
Arcaydes were then by Law confin'd,
Nor open'd to the Northern Wind:
The casual Turf, where Fortune pleas'd,
The private Dwelling humbly rais'd,
While awful to the Powers divine
Grateful They built the sacred Shrine,
And high their public Structures shone,
Enrich'd with ornamental Stone.

17. *Nec fortuitum cespitem*] This Expression hath some Difficulty. The Commentators in general understand by it either an hereditary Farm, or the casual Allotment of the conquered Lands. But in this Sense, the Opposition between the Buildings of the modern and ancient Romans, which forms the Beauty of the Ode, is lost. The Translator hopes He hath expressed the natural and unforced Meaning of his Author; that the first Romans built their Houses of Earth, or Brick, nor were They curious in their Situation; while They raised the Temples and public Edifices with Stone.

18. *Oppida publico sumtu*.] In these last Lines we see the principal Design of the Poem, and Horace reflects upon Augustus all the Praises which he had given to the Laws of the ancient Romans. That Prince had not only rebuilt the public Edifices, which had decayed by Time, or been destroyed by Fire, but raised several Temples to the Gods; such as those to Mars the Avenger; to Apollo; to Jupiter the Thunderer.

20. *Novo saxo*.] The Ancients called any thing *new*, which was ornamental and elegant.

DAC.
TORR.

ODE XVI. *Ad GROSAPHUM.*

OTIUM divos rogat impotenti
 Prensus Ægæo, simul atra nubes
 Condidit Lunam, neque certa fulgent
 Sidera nautis :

Otium bello furiosa Thrace,

5

Otium Medi pharetrâ decori,

Grosphæ, non gemmis, neque purpurâ, ve-
 nale, nec auro.

Non enim gazæ, neque consularis

Summovet lictor miseros tumultus

10

Mentis, & Curas laqueata circum

Tecta volantes.

Vivitur

When Horace draws the Morals of Epicurus at their Source, it must be confessed that human Wisdom never produced any System more reasonable. The Pleasure of that Philosopher, a Pleasure abused by Libertinism, and condemned by Ignorance, consisted in a Tranquillity of Mind, resulting from the Practice of Virtue. From this Principle are derived all these beautiful Maxims which our Poet hath dispersed through his whole Works, and which appear particularly in this Ode, where He gives such Counsel to his Friend, as seems to be dictated by Reason itself. After having spoken of the Repose of the Body in the first six Lines, He proposeth, as an Object more worthy of our Desires, the Repose of the Soul; but the Transition is so lightly marked that it hath escaped the Commentators.

SAN.

Verf. 1. *Otium.*] It were impertinent to desire the Reader to mark the Beauty of this Repetition, by which the Poet would prove, that Repose and Retirement is the general Wish of Mankind even when they are engaged in their most active, most ambitious Pursuits. Yet it may be worth observing, that other Poets have made use of the same Repetitions, and spoken in the same Language. Thus Tibullus five Times repeats the Word Hope, to shew that it is the common Blessing of the Unfortunate: thus he uses the Word Peace as often, to convince us, that it is the most

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O DE XVI. To GROSPHUS.

WHEN Clouds the Moon's fair Lustre hide,
 No Stars the doubtful Helm to guide ;
 The Sailor, mid the raging Seas,
 Suppliant implores the Gods for Ease ;
 For Ease, the warlike Sons of Thrace,
 For Ease, the Quiver-shining Race,
 A Blessing—never to be sold
 For Gems, for Purple, or for Gold.
 Nor Wealth, nor Grandeur can controul
 The sickly Tumults of the Soul,
 Or bid the Cares to stand aloof,
 Which hover round the vaulted Roof.

Happy

most desirable and valuable Enjoyment of human Life. When Ovid would shew the Power of Time, he repeats it not less than six Times ; and Catullus, whom perhaps our Poet imitated, hath used *otium* as often in one Strophe.

Impotenti.] The Word *impatenti* appears in some excellent Manuscripts, and we are obliged to Mr. Sanadon for his very happy Alteration of a single Letter. They who read *in patenti* give to the Ægean Sea an Epithet which by no means agrees to it ; for far from being open, it is divided and broken by a Number of Islands, *variis freta confita terris*, says Virgil, besides Rocks, and Banks of Sand. The Latins use the Word *impotens* in two opposite Senses, as *incanus*, *infractus*, &c. *Mare impotens*, is a Sea violently agitated, and Catullus calls this very Sea by the same Epithet, *Impotentia freta*.

10. *Summoveat.*] One Part of the Licitor's Office, was to remove the Croud, and open a Way for the Magistrates ; from whence the Poet hath taken this beautiful Image. *The Licitor may oblige the People to retire, but cannot drive away the Cares and Troubles of the Soul.* The Matrons and Vestal Virgins were not obliged to give way to the Magistrates, lest, under that Pretext, they might be injured or insulted by the Licitors.

DAC.

Vivitur parvo bene, cui paternum
 Splendet in mensâ tenui salinum;
 Nec leves somnos timor, aut cupido
 Sordidus aufert.

15

Quid brevi fortes jaculamur ævo
 Multa? quid terris alio calentes
 Sole mutamus? patriæ quis exul
 Se quoque fugit?

20

Scandit æratas vitiosa naves
 Cura; nec turmas equitum relinquit,
 Ocior cervis, & agente nimbos
 Ocior Euro.

Lætus in præsens animus, quod ultrâ est,
 Oderit curare, & amara leni
 Temperet risu. Nihil est ab omni
 Parte beatum.

25

Abstulit clarum cita mors Achillem:
 Longa Tithonum minuit senectus:
 Et mihi forsan, tibi quod negârit,
 Porriget hora.

30

Te

14. *Splendet salinum.*] *Happy the Man who beholds with Pleasure the plain and simple Furniture which his Father left Him.* Salt is by Homer called *Divine*, and by Plato *Beloved by the Gods*; so holy was it esteemed, that the Ancients thought an Entertainment impious and profane, if it were forgotten, as they believed that some Misfortune would happen to the Person who slept while it was on the Table.

Dac.

17. *Quid brevi fortes.*] This is happily expressed. Our Desires are the Arrows of our Hearts, which we are always aiming beyond the Mark of Life, and, as it were, shooting out of Sight.

San.

18. *Terris.*] Mr. Cuninghame hath given us this Alteration of the usual Reading *Terras*, and it is received by Mr. Sanadon. It is more agreeable to the Style of Horace, and renders the Phrase complete, by expressing both Terms of the Change. *Terras* must be understood,

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29

15 Happy the Man, whose frugal Board
His Father's Plenty can afford ;
Nor Fear, nor Avarice annoys
The gentle Slumbers He enjoys.

20 Why do we aim, with eager Strife,
At Things beyond the Mark of Life ?
Creatures, alas ! whose boasted Pow'r
Is but the Blessing of an Hour !
To Climates, cheer'd by other Suns,
In vain the wretched Exile runs ;
Consuming Cares incessant charge
His Flight, and climb his armed Barge ;
25 Or though he mount the rapid Steed,
Care follows with unerring Speed,
Far fleeter than the timorous Hind,
Far fleeter than the driving Wind.

30 He who can taste without Allay
The present Pleasures of the Day,
Should with an easy, chearful Smile
The Bitterness of Life beguile ;
Should all of future Care detest,
For nothing is completely blest.
Achilles perish'd in his Prime,
Tithon was worn away by Time,
And Fate, with lavish Hand, to Me
May grant what it denies to Thee.

An

26. *Leni temperat risu.*] We are obliged for this Correction to Doctor Bentley ; all Editions before him read *læto*, which gives a disagreeable Repetition of the same Epithet in two Lines, without adding to the Strength or Beauty of the Sentence. Some Manuscripts read *lento*, which is an Expression without Example, nor easily understood ; besides *lenis* makes a pretty Opposition to *amarus*.

SAN.

29. *Abstulit clarum.*] Achilles was famed for his military Glories ;

208 Q. HORATII FLACCI CARMINUM Lib. 2.

Te greges centum, Siculæque circùm
Mugiunt vaccæ ; tibi tollit hinnitum
Apta quadrigis equa ; te bis Afro

35

Murice tinctæ

Vestiunt lanæ : mihi parva rura, &
Spiritus Graiæ tenuem Camœnæ,
Parca non mendax dedit, ac malignum
Spernere vulgus.

40

ries ; yet he died in Prime of Life. Tithonus was the Favourite of a Goddess, but even her Present of Immortality became a Burthen

ODE XVII. *Ad MÆCENATEM.*

CUR me querelis exanimas tuis ;
Nec Dīs amicum est, nec mihi, te priùs
Obire, Mæcenas, mearum
Grande decus, columenque rerum.

Ah ! te meæ si partem animæ rapit
Maturior vis, quid moror alteram,
Nec carus æquè, nec superstes
Integer ? Ille dies utramque

5

Ducet

Mæcenas, as we are informed by Pliny, laboured from his Infancy under a perpetual Fever, which must necessarily have changed the natural Gaiety of his Temper, especially towards the latter End of his Life ; and it is probable, that He frequently, and with some Impatience, lamented to his favourite Poet his approaching Death. Horace justly sensible to his Complains, in this Ode intreats Him to talk no more in such affecting Language ; He tells him, that he is determined not to survive Him, and proves it to be impossible by the conformity of their Destinies, particularly the Accidents by which their Lives had been endangered ;

from

An hundred bleating Flocks are thine,
 Around Thee graze thy lowing Kine ;
 Neighing thy Mares invite the Reins ;
 Thy Robes the double Purple stains ;
 To Me, not unindulgent Fate
 Bestow'd a rural, calm Retreat,
 With Art to tune the Roman Lyre,
 To warm the Song with Grecian Fire,
 And scorn, in conscious Virtue proud,
 The worthless Malice of the Croud.

then to him ; and after lingering in a miserable old Age, he was changed into a Grasshopper. Such are the Instances by which Horace would prove that Mortals never can be completely happy.

ODE XVII. To MÆCENAS.

WH Y will Mæcenas thus complain,
 And kill me with th' unkindly Strain ?
 Nor can the Gods, nor I consent
 That You, my Life's great Ornament,
 Should sink untimely to the Tomb,
 While I survive the fatal Doom.

Should You, alas ! be snatch'd away,
 Wherefore, ah ! wherefore should I stay,
 My Value lost, no longer whole,
 And but possessing half my Soul ?

One

from whence He proposes, that They should perform their Sacrifices in Gratitude to the Gods who had preserved them. SAN.

Verf. 6. *Maturior vis.*] This Expression seems to mean, that Mæcenas might naturally live many Years ; which could not be justly said of his last Illness, as some Commentators understand it, since he was passed sixty when he died. SAN.

210 Q. HORATII FLACCI CARMINUM Lib. 2.

Ducet ruinam : non ego perfidum
Dixi sacramentum : ibimus, ibimus,

10

Utcunque præcedes, supremum

Carpere iter comites parati ;

Me nec Chimæaræ spiritus igneæ,

Nec, si resurgat, centimanus Gyas,

Divellet unquam ; sic potenti

45

Justitiæ, placitumque Parcis.

Seu Libra, seu me Scorpius aspicit

Formidolosus, pars violentior

Natalis horæ, seu tyrannus

Hesperia Capricornus undæ :

20

Utrumque nostrum incredibili modo

Consentit astrum. Te Jovis impio

Tutela Saturno refulgens

Eripuit, volucrisque fati

Tardavit

9. *Ducet.*] This Word is used to express the Processions either of Triumphs or Funerals. DAC.

10. *Perfidum Sacramentum.*] Horace alludes here to an Oath of Fidelity taken by Soldiers when they were enlisted, and although there be not a formal Oath expressed, yet it is included in

*Ille dies utramque
Ducet ruinam.*

CRUQ. DAC.

19. *Pars violentior natalis horæ.*] *Pars* here signifies, what the Greeks call $\mu\omicron\pi\rho\alpha\nu$, that Part of the Sign which appears above the Horizon at the Moment of Birth ; for every Sign is divided into several Parts which make as many Horoscopes, by the Poet called *Natales Horæ*. We find in other Places of this Author, that He was not over-credulous in the Science of judicial Astrology, and what He says here seems rather an Effect of his Compliance with the Weakness of Mæcenas. DAC.

21. *Utrumque nostrum incredibili modo.*] To render the Lives and Fortunes of two Persons perfectly equal, and to form an exact Correspondence between them, it was necessary that they should be born at the same Instant. But, as Horace was not of the same Age with Mæcenas, He can only say, that there was a great Resemblance,

One Day, believe the sacred Oath,
 Shall lead the funeral Pomp of Both ;
 Chearful, to Pluto's dark Abode,
 With Thee I'll tread the dreary Road,
 Nor fell Chimæra's Breath of Fire,
 Nor hundred-handed Gyas dire,
 Shall ever tear my Friend from Me ;
 So Justice and the Fates decree.

Whether fair Libra's kinder Sign,
 Or Scorpius, with Aspect malign,
 Beheld my Birth, (whose gloomy Power
 Rules dreadful o'er the natal Hour)
 Or Capricorn, with angry Rays,
 Who fiercely rules the Western Seas,
 With equal Beams our Stars unite,
 And strangely shed their mingled Light.
 Thee, Jove's bright Influence snatch'd away
 From baleful Saturn's impious Ray,

And

semblance, a great Conformity between their Stars ; and that by the most remarkable Events of their Lives, one might be apt to think They were born under the same Constellation. But as it was impossible that two different Horoscopes could have the same Effect, the Poet expresses that Impossibility by *incredibili modo*. DAC.

Mr. Sanadon seems not unjustly to remark, that the Expression in this Line is prosaic and disagreeable.

22. *Impio Saturno refulgens.*] Saturn may be called impious, from that Influence which He was supposed to have upon those who were born under his Constellation, by his inclining them to Vice and Wickedness ; or because, when He shone direct upon the Hour of Nativity, the Child was threatened with a sudden Death. From whence perhaps arose the Fable of his devouring his Children. *Refulgens* is a Term in Astrology signifying *shining in direct Opposition*. TORR.

24. *Volucrisque fati.*] If we suppose that Horace reasons with any Regularity upon the Resemblance between his own and his Patron's Nativity, We must believe that this Danger of Mæcenas was like that of the Poet, sudden, violent, and which must have been

212 Q. HORATII FLACCI CARMINUM Lib. 2.

Tardavit alas ; cùm populus frequens 25

Faustum theatris ter crepuit sonum :

Me truncus illapsus cerebro

Sustulerat, nisi Faunus ictum

Dextrâ levâisset, Mercurialium

Custos virorum. Reddere victimas, 30

Ædemque votivam memento :

Nos humilem feriemus agnam.

been mortal, without the Interposition of a God. Cruquius conjectures, that it was either some dangerous Conspiracy, or an Accident in some public Shows.

26. *Faustum.*] All the Editions read *letum*, and the Manuscripts are divided between *letum* and *festum*, which seems to be an Alteration of *faustum*. In this Epithet we have not only the full Meaning of *letum*, but a new Beauty added to the Strophe. We are indebted to Mr. Cunningham for the Correction, and Sanadon hath taken it into his Text.

28. *Nisi Faunus ictum.*] Faunus, or Pan, is here commissioned by the Fates to protect our Poet, who in the eighth Ode of the third Book attributes his Preservation to Bacchus. But besides that his Gratitude might think that he was indebted for his Safety to these two Deities, we find by ancient Marbles, and Inscriptions, that

O D E XVIII.

NON ebur, neque aureum
Meâ renidet in domo lacunar :

Non trabes Hymettias

Premunt columnas ultimâ recisæ

Africâ :

In some Manuscripts this Ode appears with a Title, VARO, from whence Torrentius conjectured that it was addressed to Quintilius Varus. It is probable, that as Avarice is the Subject of it, some of the Learned might have written, at the Beginning of it, the Word AVARO, the first Letter of which being effaced by Time or Accident, there remained only VARO.

DAC.
Vers.

And stop'd the rapid Wings of Fate,
When the full Theatre, elate
With joyful Transports, hail'd thy Name,
And thrice uprais'd the loud Acclaim.

A Tree down-falling on my Head,
Had surely crush'd Me to the Dead,
When Pan, the Poet's Guardian, broke,
With saving Hand, the destin'd Stroke.
For Thee, let the rich Victim's Blood
Pour forth to Jove its purple Flood;
For Thee, the votive Temple rise;
For Me an humble Lambkin dies.

that Faunus, and Bacchus, were really the same God, who had different Names, according to the different Sacrifices which were offered to Him. In this Ode Horace proposes to sacrifice a Lamb to Faunus, who might naturally be thought to preside over the Country Seat where this Accident happened; and in the third Book he offers a Goat to Bacchus, who was in all Times the Guardian of Poets.

D A C.

30. *Victimas.*] *Victima*, properly speaking, means a Sacrifice of larger Beasts, such as Bulls, and *boſſia* the lesser Kind, such as Sheep and Lambs. The Difference between the Sacrifices of Mæcenas and Horace may rise from the Difference between the Patron and the Poet, or the Gods to whom they are offered.

D A C. S A N.

O D E XVIII.

NOR here an Ivory Cornish shines,
Nor Columns of Hymettian Mines
Proudly support their Citron Beams,
Nor rich with Gold my Cieling flames;

Nor

Verf. 3. *Non trabes Hymettias.*] This Correction, which is a Conjecture of the learned Mr. Gale, is approved of by Doctor Bentley, and received into the Text by Mr. Cuninghame and Sanadon. These Critics remark against the usual Reading *trabes Hymettiae*,

214 Q. HORATII FLACCI CARMINUM Lib. 2.

Africâ : neque Attali

5

Ignotus hæres regiam occupavi :

Nec Laconias mihi

Trahunt honestæ purpuras clientæ :

At fides, & ingenî

Benigna vena est ; pauperemque dives

10

Me petit : nihil suprà

Deos laceffo, nec potentem amicum

Largiora flagito,

Satis beatus unicus Sabinis.

Truditur dies die,

15

Novæque pergunt interire Lunæ :

Tu secanda marmora

Locas sub ipsum funus, & sepulchri

Immemor, struis domos ;

Marisque Baiis obstrepentis urges

20

Summovere litora,

Parum locuples continente ripâ.

Quid,

Hymettia, that Hymettian Marble was in great Esteem among the Romans, but it does not appear that the Wood of this Mountain was ever thought valuable. Besides, Beams of Marble, is an extraordinary Expression in the Language of Architecture, nor do the Latins ever say, *trabes lapideæ*, or *trabes marmoreæ*. This African Wood was probably the Citron Tree, of which the first Table, that appeared in Rome, was bought by Cicero for twelve hundred Crowns. This Wood was afterwards used in Building. Horace, in the first Ode of the fourth Book, promises, that Maximus shall erect a Marble Statue to Venus in a Citron Temple.

Ponet marmoream sub trabe citreâ.

Thou in a Citron Dome shalt stand,
Form'd by the Sculptor's animating Hand.

5. *Neque Attali ignotus hæres.*] The old Commentators and Cruquius imagine that there is a Stroke of Satire here, by which the Poet would insinuate, that the Roman People had fraudulently

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15. 7

Nor have I, like an Heir unknown,
Seiz'd upon Attalus his Throne ;
Nor Dames, to happier Fortunes bred,
Draw down for Me the purple Thread ;
Yet with a firm and honest Heart,
Unknowing or of Fraud or Art,
A liberal Vein of Genius blest,
I'm by the Rich and Great carest.
My Patron's Gift, my Sabine Field
Shall all its rural Plenty yield,
And happy in that rural Store,
Of Heaven and Him I ask no more.

Day presses on the Heels of Day,
And Moons increase to their Decay ;
But You, with thoughtless Pride elate,
Unconscious of impending Fate,
Command the pillar'd Dome to rise,
When lo ! thy Tomb forgotten lies ;
And though the Waves indignant roar,
Forward You urge the Baian Shore,
While Earth's too narrow Bounds in vain
Thy guilty Progress would restrain.

What

obtained the Will by which Attalus made them his Heirs. But this *unknown Heir* was undoubtedly Aristonicus, who, after the Death of Attalus, seized upon the Throne, defeated Licinius Crassus, and being conquered by Perpenna, was carried to Rome, and strangled in Prison by Order of the Senate.

TO RR.

8. *Honestæ clientæ.*] This Epithet hath something of Satire in it against the Pride and Insolence of Patrons, who compelled their Clients, of better Condition and Birth, to make Robes for them. The Expression of spinning Purple, instead of Thread, which was dyed with Purple, is remarkably bold.

SAN.

10. *Dives me petit.*] *Dives* not only signifies *the Rich*, but *Men of Quality*, such as the Poet afterwards calls Mæcenas, *potentem amicum.*

DAC.

15. *Truditur dies die.*] The Poet begins here, although the Transition

216 Q. HORATII FLACCI CARMINUM Lib. 2.

Quid, quòd usque proximos

Revellis agri terminos, & ultra

Limites clientium

Salis avarus? Pellitur paternos

In sinu ferens Deos

Et uxor, & vir, fordidosque natos.

Nulla certior tamen

Rapacis Orci sede destinata

Aula divitem manet

Herum. Quid ultrâ tendis? Æqua tellus

Pauperi recluditur,

Regumque pueris; nec fatelles Orci

Callidum Promethea

Revexit auro captus. Hic superbum

Tantalum

Transition and Connexion be not very strongly marked, directly to attack the Manners of his Age, and unites in the same Subject, both their Avarice and Prodigality; for these two Passions, however opposite they may seem, are frequently found in the same Character. *Alieni appetens, sui profusus.* SAN.

24. *Proximos revellis agri terminos.*] It was one of the Laws of Numa, *Qui terminum exarasset, ipsos & boves sacri sunt.* If any Man drive his Plow into his Neighbour's Ground, let Him and his Oxen be accursed. The Greeks and Romans worshipped a God whom They called *Δία ὅριον*, and *Jovem Terminalem*, or *Terminum*. There was a Kind of Adoration paid by the Romans to the Stone, or Trunk of a Tree, which divided their Lands; They perfumed it with Essences; crowned it with Flowers, and made Sacrifices round it in the Month of February. Yet all these religious and sacred Rites, the covetous Man profanely and lawlessly violates. DAC.

26. *Pellitur paternos.*] There is not a Word in these three Lines, which doth not carry a double Sentiment of Compassion for this injured Family, and Indignation against their Patron's impious Cruelty; for if the Lands of a Neighbour were sacred, much more were those of a Client, whose Interest was by the Roman People esteemed more dear than that of the nearest Relations. SAN.

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What can this impious Avarice stay ?
 Their sacred Landmarks torn away,
 You plunge into your Neighbour's Grounds,
 And overleap your Client's Bounds.
 Helpless the Wife and Husband flee,
 And in their Arms, expell'd by Thee,
 Their household Gods, ador'd in vain,
 Their Infants too, a fordid Train.
 Yet destin'd by unerring Fate,
 Shall Hell's rapacious Courts await
 This wealthy Lord——

Then whither tend thy wide Domains ?
 For Earth impartial entertains
 Her various Sons, and in her Breast
 Monarchs and Beggars equal rest.

Nor Gold could bribe, nor Art deceive
 The gloomy Power who guards the Grave,
 Backward to tread the shadowy Way,
 And waft Prometheus into Day.

Yet

29. *Nulla certior tamen.*] The Poet opposes, to the Rapine of this Invader, the total Ruin which Death shall cause, in leaving Him no more than He leaves to those whom he hath plundered.

SAN.

34. *Satelles Orci.*] Some Commentators think that Horace means either Charon or Cerberus by this *Guard* or *Centinel of the invisible World*; Others believe that the Description better agrees with Death, who, as Cruquius expresses it, is the Terrour of the Living, and who fights for the Grave.

36. *Auro captus*] The Poet by Allusion to some Fable of Prometheus, no longer known, insinuates to this avaricious Lord, how useless the Wealth, which He hath purchased by Violence and Rapine, shall prove after Death; for Death to the Poor is the Beginning of their Repose; to the Rich an End of their Pleasures.

SAN.

Tantalum, atque Tantali

Genus coërcet : hic levare functum

Pauperem laboribus,

Vocatus, atque non vocatus audit.

40

ODE XIX. *In BACCHUM.***B**ACCHUM in remotis carmina rupibus

Vidi docentem (credite, posteri)

Nymphasque discentes, & aures

Capripedum Satyrorum acutas.

Evce! recenti mens trepidat metu;

Plenoque Bacchi pectore turbidum

Lætatur. Evce! parce, Liber,

Parce, gravi metuende thyrsō.

Fas

This Ode probably was written for some Festival of Bacchus, and the Poet, with a kind of Bacchanalian Enthusiasm, hath impressed the Marks of his Divinity upon all Parts of this vast Universe. Earth and Sea, Hell and Heaven have felt the Effects of his Power.

SAN.

Mr. Sanadon calls this Ode a Dithyrambic, which is essentially a drinking Song, or Hymn in Honour of Bacchus. There are, says this Critic, two kinds of Dithyrambics, the *Regular*, formed of a certain Number of Strophes, in which the same Verses constantly return in the same Order; and the *Irregular*, which are composed of Verses of different Forms, without any Distinction and Order of Strophes. The Word Dithyrambic, according to Bochart, is formed from a Syriac Word, signifying a *Person twice born*, in allusion to the Birth of Bacchus, from whence the Latins call him *bimater*.

Verf. 1. *Remotis rupibus.*] This Beginning is truly sublime; It is a Picture capable of alarming and filling the Imagination by a natural Mixture of the Rural and Majestic. The Scene is happily chosen, for the Mysteries of Gods ought to be performed in Places distant from the Commerce of profane Mortals.

SAN.

7

Yet He who Tantalus detains,
With all his haughty Race in Chains;
Invok'd, or not, to endless Rest,
Receives the Wretch with Toil oppress.

ODE XIX. To BACCHUS.

I Saw th' immortal God of Wine,
Loud-pouring forth with Voice divine
Harmonious Numbers ; while around
With Ears erect the Satyrs stood,
With every Goddess of the Wood,
Liftning th' instructive, solemn Sound.

A sacred Horrour heaves my Breast :
While with th' inspiring Power posselt,
Tumultuous Joys my Soul have warm'd ;
Dreadful who shake the Ivy-spear,
Thy Votary thus prostrate hear,
And be thy Rage, thy Rage disarm'd.

Give

7. *Parce.*] The Poet imagines that He beholds the God raising his Ivy Spear to strike Him for daring to reveal his awful Mysteries without his Permission, and he begs Pardon for his Temerity, and calms his Anger by the most artful Praises. The Ode is divided into three Parts ; the first includes the Benefits, which the God hath bestowed upon Human Kind ; the second shews some Instances of his Vengeance ; and the third describes his Exploits.

BENT. SAN.

220 Q. HORATI FLACCI CARMINUM Lib. 2.

Fas pervicaces sit mihi Thyiadas,
 Vinique fontem, lactis & uberes
 Cantare rivos, atque truncis
 Lapſa cavis iterare mella :
 Fas & beatæ conjugis additum
 Stellis honorem, teſtaque Penthei
 Diſjecta non leni ruinâ,
 Thracis & exitium Lycurgi.
 Tu ſelectis amnes, tu mare barbarum ;
 Tu ſeparatis uvidus in jugis
 Nodo coërces viperino
 Biſtonidum ſine fraude crines.
 Tu, cùm parentis regna per arduum
 Cohors Gigantum ſcanderet impia,
 Rhætum retorſiſti leonis
 Unguibus, horribilique malâ :
 Quanquam, choreis aptior & jocis
 Ludoque dictus, non ſat idoneus
 Pugnæ ferebaris ; ſed idem
 Pacis eras, mediufque belli.

10

15

20

25

Te

9. *Sit mihi Thyiadas.*] This conjectural Reading of Doctor Bentley ſeems neceſſary to maintain the Regularity of the Ode, and the Reasoning of the Poet ; who from the ſixth Line addreſſes Himſelf to Bacchus to the End of the Poem. *Fas eſt* would therefore make a diſagreeable Interruption ; nor is it the Language either of Adoration or Fear. Beſides, it does not appear natural, that the very Moment in which the Poet aſks Pardon of the God for his Imprudence, he ſhould dare to affront Him again by his Preſumption. Decency obliges Him not to continue his Subject, until he hath aſked Leave.

17. *Tu ſelectis amnes.*] This Apoſtrophe was abſolutely neceſſary to enliven the Narration of the laſt eight hiſtorical Lines, which muſt have grown languiſhing and tedious if longer continued.

DAC.

Od.

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Od. 19. THE ODES OF HORACE. 221

Give Me to sing, by Thee inspir'd,
Thy Priestesses to Madness fir'd :
While Springs of Wine shall pour along,
And melting from the hollow Tree,
The golden Treasures of the Bee,
With Streams of Milk shall fill the Song.

Fair Ariadne's Crown shall rise,
And add new Glories to the Skies ;
To lifting Nations will I tell,
How impious Pentheus' Palace burn'd,
With hideous Ruin overturn'd,
And how the mad Lycurgus fell.

Indus and Ganges own thy-Sway,
And farthest Seas thy Power obey ;
Wild o'er the pathless Mountain's Height,
Her Head with horrid Snakes enroll'd,
Which harmless writhe their angry Fold,
Thy raptur'd Priestess speeds her Flight.

When rising fierce in impious Arms,
The Giant-Race with dire Alarms
Affail'd the sacred Realms of Light :
With Lion-Wrath, and dreadful Paw,
With blood-besmeared and foaming Jaw
You put their horrid Chief to flight.

For Dancing form'd, for Love and Wit,
You seem'd for War's rude Toils unfit,
And polish'd to each softer Grace :
But dreadful when in Arms You shone,
You made the fatal Art your own,
In War excelling as in Peace.

222 Q. HORATII FLACCI CARMINUM Lib. 2.

Te vidit insons Cerberus aureo
Cornu decorum ; leniter atterens
Caudam ; & recedentis trilingui
Ore pedes, tetigitque crura.

30

ODE

29. *Aureo cornu decorum.*] Various are the Opinions why Bacchus is thus pictured with Horns ; whether they were imagined a Mark of Power and Divinity ; whether they rose from the Custom of drinking out of Horns, or from his having first ploughed with Bullocks. Mr. Dacier thinks it plain, that the Character of this God is drawn from the History of Moses ; and his Notes on the Ode are a continual Parallel between the sacred and profane Story, Thus the Picture of Bacchus, teaching the Nymphs and Satyrs, is manifestly taken from Moses, who delivered his Laws on Mount Sinai ; Thus when Bacchus is said to subdue Rivers, and particularly the Indian Ocean, we are to acknowledge the Passage of Moses through the Red Sea ; thus the Bacchanalians and Bacchus himself are crowned with Serpents, from the Serpent in the Wilderness ; and thus the golden Horn of this God, is taken from the Horns, *cornuta facies*, of Moses.

This last Remark might convince the Critic how weak is the Parallel in general, since the Word which hath been translated *Horns*, and from which Moses hath been monstrously painted with Horns, in the Original signifies, that Brightness, or Splendour, which shone around his Head when he descended from the Mount. But indeed, these Parallels between the Fables of Heathenism and the Truth of the sacred Writings, whether they be

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Thus when with horned Glories bright,
 You darted round the bending Light,
 Far-beaming through the Gloom of Hell:
 Fell Cerberus, with Fear amaz'd,
 Forgot his Rage, and fawning gaz'd,
 And at thy Feet adoring fell.

formed from some Likeness of Names, or some Resemblance of Characters, are often indulged in a Wantonness of Imagination, or a Vanity of an odd Kind of Learning. Idolatry had overspread the Face of the Earth from Abraham to Moses, that is, for four hundred Years, the Hebrews alone excepted, when the Fables of Heathenism could not possibly be taken from the Books of Moses, since that Lawgiver was not yet in Being. Cadmus and Danaus transported a Phœnician Colony into Greece before the Departure of the Israelites out of Ægypt, and surely the Gods which they carried with them could not have been Symbols of Moses. Lastly, as the Jews were a People separated by their Laws from all other Nations, and always despised or hated in proportion as they were known, it is little probable that the Greeks and Romans should take from them the solemnest Mysteries of their Religion. One fatal Consequence may rise from these Kinds of Allusions, as Mr. Sandon well observes upon another Ode, in which Mr. Dacier again discovers Moses under the Character of Mercury: An Unbeliever may reverse this Reasoning, and say, that our Mysteries have been imagined upon the Superstitions of the Heathens, since we have many Ceremonies which They used. Thus from the Absurdity of the fabulous System, He may conclude the Falshood of the Christian Religion.

ODE XX. *Ad MÆCENATEM.*

NON usitatâ, non tenui ferar
 Pennâ, biformis per liquidum æthera
 Vates ; neque in terris morabor
 Longiùs ; invidiâque major
 Urbes relinquam. Non ego pauperum
 Sanguis parentum, non ego, (quem vocant)
 Dilecte Mæcenas, obibo,
 Nec Stygiâ cohibebor undâ.
 Jam jam residunt cruribus asperæ
 Pelles ; & album mutor in alitem
 Superna ; nascunturque leves
 Per digitos, humerosque plumæ.

5

10

Jam

Some modern Critics are much offended with the Ancients for boasting so frequently of having rendered Themselves immortal by their Writings. It is acknowledged, that the Manner of praising ourselves requires great Art and Delicacy ; nor would it perhaps succeed with modern Poets. But why should They not be allowed to render the same Justice to Themselves, as They do to others ? And as it is a Littleness in the Mind, not to know itself, so it is a reputable Courage to show a Consciousness of those Excellencies which we are sure we possess. Longinus thinks it necessary, that They who would rise to the Sublime in Writing, should be filled with a noble Pride, and believe Themselves really capable of great Things. For when a Poet represents to Himself the Judgment which Posterity will form of his Works, and, in the Moments of composing, apprehends that his Performance may not be able to survive Him, the Productions of a Soul whose Views are so short and confined, as that it cannot promise itself the Applause and Esteem of succeeding Ages, must necessarily prove abortive and imperfect. To say more in Vindication of this and the last Ode of the next Book would be really injurious to Horace.

 Dac.
 Verf.

O D E XX. To MÆCENAS.

WITH strong unwonted Wing I rise,
 And bolder cut the yielding Skies ;
 Far above Envy will I soar,
 And tread this worthless Earth no more.
 For know, ye Rivals of my Fame,
 Though lowly born, a vulgar Name,
 I will not condescend to die,
 Nor in the Stygian Waters lie.

A rougher Skin now clothes my Thighs,
 Into a Swan's fair Form I rise,
 And feel the feather'd Plumage shed
 Its Down, and o'er my Shoulders spread.

L 5

Swift

Verf. 1. *Non ufitatâ.*] A Poet without Wings, is a Poet without Genius. This unusual Flight of Horace alludes to his Imitation of the Grecian Lyric Writers, and the next Line represents Him in the Beginning of his Metamorphosis, half Man and half Bird.

SAN.

6. *Quem vocant.*] *Ut vocant, quem ita vocant,* an Expression in which *rivales* or *inimici* must be understood. They who read *quem vocas*, find it difficult to prove any reasonable Meaning in the Words. To suppose an Invitation from Mæcenas is ridiculous, and Mr. Dacier's Construction, *Quem vocas dilectum, quem compellas dilecti nomine*, does very little Honour to the Poet's Reasoning. I am poor, I am your Favourite, however I shall never die ; As if the Favour of Mæcenas were an hindrance to his Immortality. There is yet a third manner of construing the Passage, *Dilecte Mæcenas, non ego obibo, quem vocas sanguis pauperum parentum.* This Construction does not indeed separate the Words *dilecte Mæcenas*, which cannot naturally be divided, but nothing can be more foreign to the Character of Mæcenas, than to reproach those whom he honoured with his Friendship, with Baseness of Extraction ; a Remark which Horace makes more than once. The Correction is therefore necessary, since the usual Reading cannot possibly be supported,

BENT.

226 Q. HORATII FLACCI CARMINUM Lib. 2.

Jam Dædaleo ocior Icaro,
Visam gementis litora Bospori,
Syrtesque Gætulas, canorus

15

Ales, Hyperboreosque campos.

Me Colchus, & qui dissimulat metum

Marsæ cohortis; Dacus, & ultimi

Noscent Geloni: me peritus

Discet Iber, Rhodanique potor.

20

Absint inani funere næniæ,

Luctusque turpes, & querimoniam

Compesce clamorem, ac sepulchri

Mitte supervacuos honores.

Q. HORATII

13. *Ocior Icaro.*] Doctor Bentley proposes here another conjectural Reading, *tutior Icaro*, which Mr. Sanadon hath received into the Text, and which, although it appear not absolutely necessary, may well deserve to be mentioned with the Reasons that support it.

The Wings of Icarus wanted not Swiftneſs, yet that Swiftneſs could not preserve him from falling; nor could the Flight of Horace be more secure, whether he flew more swiftly or slowly than Icarus. Besides, it is difficult to imagine, that the Poet should propose, without any Corrective, such an ill-omen'd Example, and which his Enemies could so strongly turn against him. A Manuscript of more than eight hundred Years, reads *notior*, which shews, that the usual Epithet hath been long suspected.

17. *Qui dissimulat metum.*] Mr. Dacier happily remarks, that the Poet here means the Parthians, and thus regularly names six different Nations, as it were, in Opposition to each other; Colchians and Parthians; Dacians and Scythians; Spaniards and Gauls. It did not seem necessary to load the Translation with proper Names, which would be useless to an English Reader, and which are mentioned in the Original without any Characters or Epithets.

20. *Peritus Iber.*] In the time of Augustus, Learning and the Sciences flourished in Spain, whither they were carried from Asia, and where the Roman Colonies contributed greatly to their Encouragement.

DAC.

22.

Swift as with Dædalean Wing,
 Harmonious Bird, I'll soaring sing,
 And in my Flight, the foamy Shores,
 Where Bosphorus tremendous roars ;
 And Regions bound by Northern Cold,
 And Lybia's burning Sands behold.
 Then to the learned Sons of Spain,
 To him, who ploughs the Scythian Main,
 To him, who with dissembled Fears,
 Awful the Roman Arms revere,
 To Him, who drinks the rapid Rhone,
 Shall Horace, deathless Bard, be known.
 My Friends, the funeral Honours spare,
 The plaintive Song, and tender Tear ;
 Nor let the Voice of Grief profane,
 With base Laments, the solemn Scene ;
 Nor o'er your Poet's empty Urn,
 With useless, idle Sorrows mourn,

22. *Querimoniæ clamorem.*] These two Words are joined by correcting the Punctuation. *Compesce clamorem* is an Expression too general and uncertain, and by separating *querimoniæ* from *clamorem* the Poet says the same thing twice. He collects, in this Strophe, the principal Ceremonies, which the Romans used in their Funerals. A Person played on the Flute some melancholy Airs in the Phrygian Measure, and sung the Praises of the Deceased. The Mourners filled the Air with Sighs and Groans ; They frequently called upon the Dead by Name, and gave him their last Farewel. They made Aspersions, burned Odours, and concluded the Ceremony with an Entertainment.

SAN.

END OF THE SECOND BOOK.

Q. HORATII FLACCI
CARMINUM
LIBER TERTIUS.

O D E I.

REGUM timendorum in proprios greges ;
Reges in ipsos imperium est Jovis,
Clari giganteo triumpho,
Cuncta supercilio moventis.

Est, ut viro vir latius ordinet

5

Arbusta fulcis ; hic generosior

Descendat in campum petitor ;

Moribus hic, meliorque famâ

Contendat

Horace in this and the next Book shews forth all his poetical Abilities ; and Poetry itself appears in its native, original Character, employed in celebrating the Power of the Gods, and the Praises of Men ; in supporting the sacred Truths of Religion, and encouraging the Practice of moral Virtue. In this Ode the Poet asserts the Sovereignty of Jupiter, and descending from Him, upon whom they all depend, through all the various Degrees of Life, He teaches us, that true Happiness can only be found in a contented and frugal Enjoyment of the Blessings which we possess.

The Reader may find in the Notes on the Carmen Seculare, for what Reasons, and upon what Authority, the Strophe is displaced, which appears in all Editions, except Mr. Sanadon's, at the Beginning of this Ode.

Verf. 1. *In proprios greges.*] Mr. Dacier very well remarks, that Kings are properly Shepherds, and the People their Flocks ; but, however just this Idea may be, it seems not very happily suited with

THE THIRD
 B O O K
 OF THE
 ODES of HORACE.

O D E I.

MONARCHS on Earth their Power extend,
 Monarchs to Jove submissive bend,
 And own the sovereign God,
 With glorious Triumph who subdued
 The Titan Race, gigantic Brood!
 And shakes all Nature with his Nod.

When rival Candidates contend,
 And to the Field of Mars descend
 To urge th' ambitious Claim,
 Some of illustrious Birth are proud,
 Some of their Clients' vassal Croud,
 And some of Virtue's Fame.

Others

with the Grandeur of the Sentiments and Expressions, which raise the Beginning of this Ode. The Word *greges* hath something too low for the Pomp of the Strophe, and by being placed next to *reges*, forms a Sameness of Sound, which is disagreeable to the Ear.

SAN.

5. *Est ut.*] Horace here descends to the Conditions of Life, which are most exalted next to that of Kings. Among the Romans there was nothing above their first Magistracies; and the

Poet

230 Q. HORATII FLACCI CARMINUM Lib. 3.

Contendat ; illi turba clientium

Sit major ; æquâ lege Necessitas

10

Sortitur insignes, & imos ;

Omne capax movet urna nomen.

Distriktus ensis cui super impiâ

Cervice pendet, non Siculæ dapes.

Dulcem elaborabunt saporem ;

15

Non avium, citharæque cantus.

Somnum reducent. Somnus agrestium

Lenis virorum non humiles domos

Fastidit, umbrosamque ripam,

Non Zephyris agitata Tempe.

20

Desiderantem quod satis est, neque

Tumultuosum sollicitat mare,

Nec sævus Arcturi cadentis

Impetus, aut orientis Hædi :

Non

Poet makes a short and just Enumeration of the Qualities, which ought to be considered in the Candidates. Virtue alone should decide in all Elections, but Riches, Popularity, and Birth, in all Ages and Countries, too frequently corrupt the Suffrages.

Est ut is an Ellipsis, in which we must understand *negotium*. *Est negotium ut ; ita se res habent ut ; evenit, quotidie accidit ;* and the Manner of speaking is perfectly pure, and poetical. SAN. DAC.

7. *Descendat in campum.*] The Field of Mars, where the popular Assemblies were held for Elections, was in the lowest Ground of Rome, from whence the Poet uses the Word *descendat*. CRUV.

13. *Impiâ cervice.*] The Commentators understand these Words of Damocles, yet as he is charged with no other Crime but that of praising the Happiness of Dionysius ; they seem more justly to be applied to the Tyrant Himself, whom Horace considers in the same Danger to which Damocles was exposed, and under whose Person He describes the dangerous and wretched Situation of all Tyrants, amidst their Pomp and Appearances of Happiness. DAC.

15. *Dulcem elaborabunt saporem.*] Mr. Sanadon fancies, that Horace intended by the Carelessness and Indolence of Cadence in this Line, to represent that insipid Pleasure which these Voluptuaries

tuaries
expresse

22.
or Civil
tumultu

Others the rural Labours love,
And joy to plant the spreading Grove,

The furrow'd Glebe to turn ;
Yet with impartial Hand shall Fate,
Both of the Lowly and the Great,
Shake the capacious Urn.

Behold the Wretch, with conscious Dread,
In pointed Vengeance o'er his Head
Who views th' impending Sword ;
Nor Dainties force his pall'd Desire,
Nor Chaunt of Birds, nor vocal Lyre
To Him can Sleep afford ;

Heart-soothing Sleep, which not disdains
The rural Cot, and humble Swains,
And shady River fair ;
Or Tempe's ever-blooming Spring,
Where Zephyrs wave the balmy Wing,
And fan the buxom Air.

Who Nature's frugal Dictates hears,
He nor the raging Ocean fears,
Nor Stars of Power malign,
Whether in gloomy Storms they rise,
Or swift descending through the Skies
With angry Lustre shine :

Whether

tuaries enjoy in their Entertainments, while *elaborabunt* strongly
expresses the Toil and Anxiety of their Cooks.

22. *Tumultuosum mare.*] *Tumultus* properly signifies a Sedition,
or Civil War, from whence the Poet metaphorically calls the Sea
tumultuous, or mutinous, DAC.

232 Q. HORATII FLACCI CARMINUM Lib. 3.

Non verberatæ grandine vineæ, 25

Fundusque mendax ; arbore nunc aquas

Culpante, nunc torrentia agros

Sidera, nunc hyemes iniquas.

Contracta pisces æquora sentiunt,

Jactis in altum molibus : huc frequens 30

Cæmenta demittit redemptor

Cum famulis, dominusque terræ

Fastidiosus : sed Timor & Minæ

Scandunt eodem quò dominus ; neque

Decedit æratâ triremi, & 35

Post equitem sedet atra Cura.

Quòd si dolentem nec Phrygius lapis,

Nec purpurarum fidere clarior

Delenit usus, nec Falerna

Vitis, Achæmeniumve costum ; 40

Cur

30. *Jactis in altum molibus.*] *Moles* are the massy Piles, or Stones, which these numerous Undertakers, *frequens redemptor*, throw into the Sea for a Foundation. The Poet in the next Line calls them *cæmenta*. TORR.

35. *Triremi.*] Was a Vessel, which had on each Side three Men to each Oar, whatever might be the Number of Oars. Mr. Dacier declares for the Opinion, that the Rowers were placed above each other, and many of the Learned have tried to prove, by mathematical Computations, that such a Form is not absolutely impossible. But whatever Efforts they have made, or in whatever manner they have disposed the Benches of these Rowers, whether in perpendicular or oblique Ranks, they can never demonstrate a practical Possibility, which may be constant, uniform, and easy ; and without which the whole System is a vain and useless Speculation. SAN.

38. *Purpurarum fidere clarior usus.*] The French Commentators think this Manner of Expression, *the Use of Purple brighter than*

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Whether his Vines be smit with Hail,
 Whether his promis'd Harveſts fail,
 Perfidious to his Toil;
 Whether his drooping Trees complain
 Of angry Winters, chilling Rain,
 Or Stars that burn the Soil.

Not ſuch the haughty Lord, who lays
 His deep Foundations in the Seas,
 And ſcorns Earth's narrow Bound;
 The Fiſh affrighted feel their Waves
 Contracted by his numerous Slaves,
 Even in the vaſt Profound.

High though his Structures riſe in Air,
 Black Threats of Conſcience and Deſpair
 This haughty Lord ſhall find;
 O'er take his armed Galley's Speed;
 And when he mounts the flying Steed,
 Sits gloomy Care behind.

If Purple, which the Morn outſhines,
 Or Marble from the Phrygian Mines,
 Though labour'd high with Art,
 If Eſſence, breathing Sweets divine,
 Or flowing Bowls of generous Wine,
 Ill ſooth an anxious Heart,

On

a Star, hath a Boldneſs inexcusable even in Lyric Poetry. The
 Tranſlation hath a little changed the Compariſon by applying the
 Image to the Purple of the Morning.

234 Q. HORATII FLACCI CARMINUM Lib. 3.

Cur invidendis postibus, & novo

Sublime ritu moliar atrium?

Cur valle permutem Sabinâ

Divitias operosiores?

42. *Atrium.*] Was properly a great Hall in which the Romans placed the Statues of their Ancestors, received their Clients, and

ODE II. *Ad Amicos.*

ANGUSTAM, amici, pauperiem pati

Robustus acri militiâ puer

Condiscat, & Parthos feroces

Vexet eques metuendus hastâ;

Vitamque, sub dio & trepidis agat

In rebus: illum ex mœnibus hosticis

Matrona bellantis tyranni

Prospiciens, & adulta virgo,

Suspiret, Eheu! ne rudis agminum

Sponsus laceffat regius asperum

Tactu leonem; quem cruenta

Per medias rapit ira cædes.

Dulce

The Design of Horace in this Ode is to recommend Fortitude in bearing the Distresses of War; Virtue in the Pursuit of the Honours of Peace; and Silence in preserving the Mysteries of Religion. Thus the Ode is composed of three Parts, regularly and naturally connected. We may believe, by the third Line, that it was written before the Conquest of Parthia, but in what particular Year is uncertain.

Verf. 1. *Augustam pauperiem.*] The Poet is not contented with saying, that Youth should be taught to suffer Want, but strengthens it with an Epithet, *severe Want*. Such was the Discipline of the Romans by which they subdued the World; but

Od. 2. THE ODES OF HORACE. 235

On Columns, rais'd in modern Style,
 Why should I plan the lofty Pile
 To rise with envied State ?
 Why, for a vain, superfluous Store,
 Which would encumber me the more,
 Resign my Sabine Seat ?

and performed all their domestic Business. It is here used for the whole Dwelling.

ODE II.

OUR Youth robust should learn to bear
 Sharp Want, to rein the warlike Steed,
 To hurl the well-directed Spear
 With pointed Force, and bid the Parthian bleed.
 Thus form'd in War's tumultuous Trade,
 Through Summer's Heat, and Winter's Cold,
 Some Tyrant's Queen, or blooming Maid,
 Shall from her Walls, the martial Youth behold,
 Deep-fighting left her royal Spouse,
 Untaught the deathful Sword to wield,
 That Lion, in his Wrath, should rouse,
 Whom Thirst of Blood drives headlong o'er the Field.
 What

but We follow other Maxims, for Luxury and good Cheer dwell in the Camps of our Soldiery. DAC.

6. *Illum ex mœnibus hosticis.* } This Description is perfectly beautiful, and finely imagined to animate a young Warriour to bear the Fatigues of his Profession; nor could his rising Valour appear in a nobler Theatre. It is probable, that the Tyrant here mentioned, was the Parthian King, whose Daughter was betrothed to some Prince

236 Q. HORATII FLACCI CARMINUM Lib. 3.

Dulce & decorum est pro patriâ mori.

Mors & fugacem persequitur virum ;

Nec parcit imbellis juventæ

15

Poplitibus, timidove tergo.

Virtus, repulsæ nescia sordidæ, in-
contaminatis fulget honoribus ;

Nec sumit, aut ponit secures

Arbitrio popularis auræ.

20

Virtus, recludens immeritis mori

Cælum, negatâ tentat iter viâ ;

Cœtusque vulgares, & udam

Spernit humum fugiente pennâ.

Est & fideli tuta silentio

25

Merces : vetabo, qui Cereris sacrum

Vulgârit arcanæ, sub iisdem

Sit trabibus, fragilemque mecum

Solvat

Prince of that Country ; and the Image seems to have been taken from the Passage of Homer, where Helen and the Trojan Dames appear upon the Walls, and view the Grecian Camp.

DAC. SAN.

17. *Virtus.*] Horace begins here the second Part of the Ode, with the Praises of political or moral Virtue, which is ever independent of a capricious, inconstant People, and by its own Strength rises to Places of greatest Eminence. *Rex eris, si recte feceris*, was a Maxim among the Children of Rome in one of their Plays.

DAC.

18. *Incontaminatis.*] This Reading appears in several Manuscripts. The Copyists, or perhaps the old Grammarians, surprised to find this Word at the Beginning of an Alcaic Verse, retrenched a Syllable which they thought too much, and wrote *intaminatis*. Yet they might have spared themselves so rash an Alteration, if they had considered, that the first Syllable of *incontaminatis* must make an Elision with the last of the preceding Verse, which is not without Example even in Horace ; and that in the Place of a Word, which is pure Latin, they have introduced one, which even contradicts the Sense of this Passage. *Intaminatus* is only to be found in the Glossary of Cyrillus, where it signifies, *distained, polluted*, which is directly contrary to the Poet's Thought.

CUN. SAN.

22. *Negatâ tentat iter viâ.*] Virtue opens a Way to Heaven for those who deserve Immortality, which to others is inaccessible.

Mr.

What Joys, what Glories round Him wait,
 Who bravely for his Country dies !
 While, with dishonest Wounds shall Fate
 Relentless stab the Coward as He flies.
 With stainless Lustre Virtue shines,
 A base Repulse nor knows, nor fears ;
 Asserts her Honours, nor declines,
 As the light Air of Crouds uncertain veers ;
 To him who not deserves to die,
 She shews the Paths which Heroes trod,
 Then bids him boldly tempt the Sky,
 Spurn off his mortal Clay, and rise a God.
 He who can Friendship's Secrets tell,
 Or Ceres' hallow'd Rites reveal,
 The Wretch with Me shall never dwell,
 With Me shall never hoist the doubtful Sail.

When

Mr. Dacier understands it of a Passage through the Air, which Nature hath denied to Man, *Pennis non homini datis* ; and the Certainty with which He gives his Opinion, is at least a Reason for mentioning it.

24. *Udam spernat humum.*] Horace calls the Earth, *humid* or *moist*, to shew how Mankind, as it were, sink into it by their Follies and their Passions, from whence They can only hope to rise by some extraordinary Efforts of Virtue. He seems to have had in View a Passage in Plato's Phædon, where Socrates says, that this Earth, into which we are plunged, is but a Sediment of that where the Blessed inhabit.

DAC.

The Translator despairing of being able to make this Epithet intelligible to an English Reader, hath altered the Expression to preserve the Sense. *Spurn off his mortal Clay.*

25. *Est & fideli tuta silentio merces.*] Since the Poet here says, that Silence also shall be rewarded, He ought necessarily to have mentioned some Recompence for the other Virtues, which he has recommended to us. We find therefore that the Glory of dying for our Country is the Reward of Valour, and Immortality the Recompence of political or moral Virtue. Thus we may believe, that there is a Connexion in all the Odes of this Poet, although perhaps not easily marked.

DAC.

26. *Cereris sacrum.*] He who discovered the Mysteries of Ceres was

was

238 Q. HORATII FLACCI CARMINUM Lib. 3.

Solvat phaselum. Sæpe Diespiter

Neglectus incesto addidit integrum :

30

Rarò antecedentem scelestum

Deferuit pede pœna claudo.

was driven out from the Society of Human Kind, and detested as a Wretch unworthy of the common Offices of Humanity. It was thought dangerous to converse with Him, lest Jupiter in his Anger

O D E III.

JUSTUM, ac tenacem propositi virum,

Non civium ardor prava jubentium,

Non vultus instantis tyranni

Mente quatit solida, neque Auster

Dux

The Boldness of Designing, and Singularity of Invention ; the Sublimity of Poetry, and Artifice of Conduct ; the Force of Expression, and Richness of Figures ; the Choice of Sentiments, and Sweetness of Numbers, in this Poem, have compelled the Critics to agree, that it is one of the noblest Odes of Horace. Sanadon says, that without Contradiction it deserves the first Place in his Works, and the peculiar Character of it is, that it rises above all Expression. Yet we are obliged to Tanaquil Faber alone, for a Knowledge of the Subject of it, without which its Art is lost ; its Beauties appear wild and confused ; its Conduct is broken and irregular. From whence it is difficult, in Mr. Dacier's Opinion, to say whether the Poet deserves greater Glory for having written this Ode, or the Critic for having discovered the Beauties of it.

Julius Cæsar, according to Suetonius, had formed a Design of transporting the Seat of Empire to Troy, or Alexandria, after having exhausted Italy of its Treasures and Inhabitants. This was strongly reported a little before the Dictator was put to death ; and as Augustus seemed willing to enter into all the Schemes of his Predecessor, and as Troy was usually esteemed the Seat of the Julian Family, the Romans were apprehensive that he had resolved to carry this Project into Execution. It is certain, that both Ju-

lius

Od. 3. THE ODES OF HORACE.

239

When Jove in Anger strikes the Blow,
Oft, with the Bad, the Righteous bleed :
Yet with sure Steps, though lame and slow,
Vengeance o'ertakes the trembling Villain's Speed.

Anger should confound the Innocent with the Guilty ; and the Greeks not only punished with Death the Persons who revealed these Mysteries, but even those who listened to them. D A C.

O D E III.

THE Man, in conscious Virtue bold,
Who dares his secret Purpose hold,
Unshaken hears the Croud's tumultuous Cries,
And the stern Tyrant's Brow, in Act to rage, defies.
Tempestuous

lius Cæsar and Augustus, on many Occasions, shewed a very remarkable Inclination in favour of Troy : The first ordered it to be rebuilt ; the second settled a Colony there ; and they both granted it considerable Privileges. Thus the Report, concerning the Dictator's Intention, might naturally make the People attentive to the Actions of his Successor, and their Apprehensions might have engaged the Poet to write this Ode, in which he boldly attempts to dissuade Augustus from his Design, by representing Juno, in a full Assembly of the Gods, threatening the Romans with her Resentment, if they should dare to rebuild the Walls of a City, which had been always an Object of her Displeasure and Revenge. It is not possible to determine with Certainty, but we may reasonably conjecture, that this Piece was composed when Augustus was in Syria, and consequently not far from Troy, where his Presence might have encouraged the Scheme, and made it more easy of Execution.

Vers. 1. *Jussum ac tenacem.*] The very first Words, which open the Ode with this magnificent Character of Justice and Constancy of Resolution, directly tend, although in a distant manner, to dissuade Augustus from his intended Purpose. The Change of the imperial Seat must have been made in violation of both these Virtues, nor was he compelled to it by the Threats of the People, or the Power of the Gods. SAN.

240 Q. HORATII FLACCI CARMINUM Lib. 3.

Dux inquieti turbidus Adriæ, 5

Nec fulminantis magna manus Jovis :

Si fractus illabatur orbis,

Impavidum ferient ruinæ.

Hâc arte Pollux, hac vagus Hercules

Enifus arces attingit igneas : 10

Quos inter Augustus recumbens

Purpureo bibit ore nectar.

Hâc te merentem, Bacche pater, tuæ

Vexere tigres, indocili jugum

Collo trahentes : hâc Quirinus 15

Martis equis Acheronta fugit ;

Gratum elocutâ consiliantibus

Junone divis : Ilion, Ilion

Fatalis incestusque judex,

Et mulier peregrina vertit 20

In

5. *Adriæ.*] The Adriatic is here used for the Ocean in general, since that Sea is not exposed to the South Wind, but to the East South East. DAC.

8. *Ferient.*] Mr. Dacier, in his first Edition of Horace, imagined this Word too weak and feeble to express the Ruins of a falling World ; but afterwards he changed his Opinion, and believed that the Poet might have used it, better to express the Fearlessness and unalterable Tranquillity of the just Man. Sanadon agrees with him in this Criticism, and thinks that we may more reasonably blame the Verb *illabatur*, which shews rather a smooth and imperceptible Motion, than a rapid and violent Fall. But the Weakness of this Word is supported by the Strength of the whole Strophe, and even the Length of it disposes the Imagination, and gives it time to figure to itself this Crash of Worlds.

10. *Enifus.*] This Reading appears in several Manuscripts, and all the late Commentators have received it. *Innixus* signifies a Person who sustains a great Weight, and hath need of somewhat to support him ; but *enifus* is properly applied to those who endeavour to rise by their own Strength. SAN.

11. *Quos inter Augustus.*] Divine Honours were decreed to Augustus in the Year 725, and the Poet here appoints him a Seat in Heaven among the Heroes, who were deified for their Resolution

tion

Tempestuous Tyrants of the Seas,
 Let the rough Winds their Horrors raise ;
 Let Jove's dread Arm with Thunders rend the Spheres,
 Beneath the Crush of Worlds, undaunted he appears.

Thus to the flamy Towers above,
 The vagrant Hero, Son of Jove,
 Upsoar'd with Strength his own, where Cæsar lies,
 And quaffs, with glowing Lips, the Bowl's immortal Joys.

Fierce and indocile to the Yoke
 His Tygers thus Lyæus broke ;
 Thus from the gloomy Regions of the Dead,
 On his paternal Steeds Rome's mighty Founder fled ;

When Heaven's great Queen, with Words benign,
 Address'd th' assembled Powers divine ;
 Troy, hated Troy, an Umpire lewd, unjust,
 And a proud foreign Dame have sunk thee to the Dust ;
 The

tion and Constancy, to shew that his Statue was placed in Rome with those of Pollux, Hercules, and Bacchus. The Romans painted the Faces of these Statues with Vermilion, from whence Mr. Dacier thinks, that Horace hath taken this Expression, *purpureo ore*. Others understand the Rays of Light, with which the Gods are represented ; yet more naturally it seems to mean a Glowing or Brightness, without regard to any particular Colour, for the Word *purpureus* is often thus used by the best Authors : As Virgil, *purpureum mare*.

[17. *Gratum elocutâ.*] The Design of the Ode opens itself in this Strophe. Whether Romulus was killed in Battle, or in the Senate-house, is uncertain ; but he is here supposed to be carried to Heaven by his Father Mars, and the Fable, in Mr. Dacier's Opinion, seems to be taken from the Story of Elias. An Assembly of the Gods is called to receive this Founder of the Roman Empire, when Juno rises in opposition to his Apotheosis, in Apprehension that his Descendants might dare to restore this City of Troy to its ancient Splendour. Her two first Words are a Repetition of the Name of Troy, and a noble Instance of a spirited Indignation, while she disdains to mention either Paris or Helen. One is a foreign Woman ;

Vol. I.

M

242 Q. HORATHI FLACCI CARMINUM Lib. 3.

In pulverem, ex quo destituit Deos

Mercede pactâ Laomedon, mihi

Castæque damnatam Minervæ,

Cum populo, & dnce fraudulento.

Jam nec Lacænæ splendet adulteræ

25

Famofus hospes ; nec Priami domus

Perjura pugnaces Achivos

Hectoreis opibus refringit :

Nostrique ductum seditionibus

Bellum refedit. Protinus & graves

30

Iras, & invisum nepotem,

Troicâ quem peperit sacerdos,

Matri redonabo. Illum ego lucidas

Inire sedes, ducere nectaris

Succos, & adscribi quietis

35

Ordinibus patiar Deorum.

Dum longus inter sæviat Ilion

Romamque pontus ; qualibet exules

In parte regnanto beati.

Dum Priami, Paridisque busto

40

Insultet

Woman ; the other a lewd and fatal Judge ; in Allusion to his giving the Prize of Beauty to Venus. The Trojans are a perfidious, perjured Race, condemned to the Vengeance of the Gods, from the very time in which Laomedon broke Faith with Apollo and Neptune, who raised the Walls of Troy. The Fable probably arose from his taking the Treasures out of the Temples of those Gods with a Promise of restoring them ; a Promise which he sacrilegiously violated.

23. *Damnatam.*] *Damnatus* was a Term of the Roman Law, which adjudged an insolvent Debtor to his Creditors ; in which Sense, it is here used to express the Condemnation of the Trojans to the Resentment of Juno and Minerva.

31. *Invisum nepotem.*] Romulus was the Grandson of Juno by her Son Mars, and detested by the Goddess because a Trojan Priestess was his Mother. *Nepos* in the time of pure Latinity always signified a Grandson, and Quintilian first used it for a Nephew.

37

Od. 3.1 THE ODES OF HORACE. 243

To me, and Wisdom's Queen dearest
With all thy guilty Race to bleed,
What Time thy haughty Monarch's perjur'd Sire
Mock'd the defrauded Gods, and robb'd them of their
Hire.

The gaudy Guest, of impious Fame,
No more enjoys th' adulterous Dame;
Hector no more his faithless Brothers leads,
To break the Grecian Force; no more the Victor bleeds.

Since the long War now sinks to Peace,
And all our heavenly Factions cease;
Instant to Mars my Vengeance I resign,
With this detested Son, base-born of Trojan Line.

Here, with encircling Glories bright,
Free let him tread the Paths of Light,
And rank'd among the tranquil Powers divine,
Drink deep the nectar'd Bowl, and quaff celestial Wine.

While loud, between the Trojan Shores,
And Rome, a Length of Ocean roars,
Unenvied let th' illustrious Exiles reign,
Where Fate directs their Course, and spreads their wide
Domain.

On
37. *Dum longus inter se viat.*] Juno is not contented with saying,
that a Length of Ocean shall roll between Troy and Rome, but
shall be ever enraged with Storms to hinder all Commerce be-
tween the two Nations: However it is remarkable that all her
Threats are confined to the Trojans, nor ever fall on their Descen-
dants.

DAC. SAN.
38. *Qualibet exules regnanto.*] The Queen of the Gods, in sign
of Reconciliation, begins to foretel the Romans the most glorious
Ages of their Empire, in repeating the Conditions expressed in
the former Verses, as if all their Glory depended absolutely upon
those

244 Q. HORATII FLACCI CARMINUM Lib. 3.

Insultet armentum, & catulos feras

Celent inultæ; stet Capitolium

Fulgens, triumphatîsque possit

Roma ferox dare jura Medis.

Horrenda latè nomen in ultimas 45

Extendat oras, quâ medius liquor

Secernit Europen ab Afro,

Quâ tumidus rigat arva Nilus:

Aurum irrepertum, & sic meliùs situm,

Cùm terra celat, spernere fortior, 50

Quàm cœgere humanos in usus,

Omne sacrum rapiente dextrâ,

Quicumque mundo terminus obstitit,

Hunc tangat armis: visere gestiens

Quâ parte debacchentur ignes, 55

Quâ nebulæ, pluviiue rores.

Sed bellicosus fata Quiritibus

Hâc lege dico, ne nimum pii,

Rebusque fidentes, avitæ.

Tecta velint reparare Trojæ. 60

Trojæ

those Conditions. This Turn hath something so truly sublime, that perhaps the marvellous of Poetry cannot rise higher. *Regnato* is the Style of Laws, and shews the Authority of the Speaker. SAN,

49. *Aurum irrepertum.*] Juno here praises, in a manner perfectly noble, the Virtue of the ancient Romans, who were more truly great by their Contempt of Riches, than by their Conquest of the World. Gold, by Pliny's Account, was not coined in Rome until the Year 647, sixty-two Years after their first Silver Money, from which time the Republic grew weaker in Proportion as Avarice banished the ancient Severity of Manners. *Aurum irrepertum*, in the Opinion of Dacier and Sanadon, signifies Gold, which was not originally by Nature intended for the Use of Man, but by the sacrilegious Hand of Avarice compelled into his Service.

DAC. SAN.

54. *Hunc tangat armis.*] This Verb happily shews the Facility with which the Romans conquered the World, and justifies the Criticism upon the Word *serient*.

DAC.

55.

On Priam's and the Adulterer's Urn,
While Herds the Dust insulting spurn,
Let the proud Capitol in Glory stand,
And Rome, to triumph'd Medes, imperial Laws command :

Let the victorious Voice of Fame;
Wide spread the Terrours of her Name,
Where Seas the Continents of Earth divide,
And Nilus bathes the Plain with his prolific Tide.

Let her the golden Mine despise ;
For deep in Earth it better lies
Than when to human Use, from Nature's Store,
By Hands profane compell'd, flames forth the sacred Ore,

Let her triumphant Arms extend
Where Nature's utmost Limits end ;
Or where the Sun down pours his madding Beams,
Or where the Clouds are dark, and Rain perpetual streams,
Thus let the warlike Romans reign,
So Juno and the Fates ordain,

But on these Terms alone, no more to dare
Through Piety or Pride their parent Troy repair ;

For

55. *Quâ parte debeatcentur.*] It is not in the Power of Language to find a Word more strongly expressive of the raging Heats of the Torrid Zone, and excessive Coldness of the Northern Zones, both which the Ancients believed to be inhabitable. DAC.

58. *Hâc lege.*] This is the third time, in two and twenty Lines, that Juno mentions these Conditions, and the Repetition was necessary to shew the real Design of the Poem, without which it might perhaps appear vicious. Yet the Poet hath varied it with great Art, and the last always adds Strength to the former. SAN.

No nimium pii.] The two principal Motives which made the Romans

246 Q. HORATII FLACCI CARMINUM Lib. 3.

Trojæ renascens alite lugubri

Fortuna tristi clade iterabitur,

Ducente victrices catervas

Conjuge me Jovis, & sorore:

Ter si resurgat murus æneus,

Auctore Phœbo ; ter pereat meis

Excisus Argivis ; ter uxor

Capta virum, puerosque ploret.

Non hæc jocosæ conveniunt lyræ.

Quò Musa tendis ? define pervicax

Referre sermones Deorum, &

Magna modis tenuare parvis.

Romans apprehensive that Augustus intended to make Troy the Capital of the World, were his Piety and the Confidence of his Power. He was descended from the Trojans by Æneas, and the natural Tenderneſs for his Ancestors, joined to the flattering Idea of ſuch an ancient Origin, ſeemed to call him to Troy. The preſent Conjunction gave him an opportunity of executing this Change with the greateſt Eaſe. His Power was raiſed to its higheſt pitch, and confirmed by almoſt a continual Peace of nine Years, in which he had twice ſhut the Temple of Janus ; and he had now entered the Eaſt with two numerous Armies, one of



Od. 3. THE ODES OF HORACE. 247

For Troy rebuilt, ill-omen'd State!
Shall feel the same avenging Fate;
Again my Grecians shall victorious prove,
By me led on to War, the Sister-Wife of Jove.

Thrice should Apollo raise her Wall,
Thrice should her brazen Bulwarks fall,
Thrice should her Matrons feel the Victor's Chain,
Deplore their slaughter'd Sons, deplore their Husbands
slain.

But whither would the Muse aspire?
Such Themes nor suit the sportive Lyre,
Nor should the Wanton, thus in feeble Strain,
The Councils of the Gods, immortal Themes, profane?

which he commanded in Person, the other was marching towards
Asa minor under the Conduct of Tiberius. SAN.

69. *Non hæc jocosæ.*] Horace could not push the Subject fur-
ther, without displeasing Augustus; for it is dangerous to let the
Great perceive that we have discovered what they are willing to
conceal. He therefore stops short, and ends with a kind of artifi-
cial Vanity which is always pardonable in a Poet. DAC. SAN.

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